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A STORY OF PRINTERS AND POLITICS.

BY EDWARD BECK.

"JACK" and "Tom" were printers. Together they had learned the fundamental principles of the art as they are taught in a little town across the Canadian border; together they had drifted to the city of Chicago; together they had returned to their native homes and married the sweethearts of their 'prentice days, and together they had returned to Chicago and located homes in Colquitt court. It seemed, as Jack put it, as if their lives were destined to run in even parallel channels, "as regularly and as smoothly as two six-to-pica brass rules separated only by a nonpareil slug."

Colquitt court may not be as well known to fashionable Chicago as the boulevard, still to Tom and Jack it was all-sufficient, consisting as it did of two rows of brick-veneered houses, "with every modern convenience" (as the landlord said), but—and this was more to the point with both Jack and Tom—at a rental that was easily within the compass of a printer's wages. Tom rented a house on the north side of the street and Jack one on the south, almost directly opposite, "with just a suspicion of offset," said Jack.

The months rolled by and Jack's home was gladdened by the presence of a little boy—"Jack Junior" they proudly called him. To Tom's home there came, almost simultaneously, a wee bit of feminine humanity who was given the cognomen of "Nellie," after her mother.

The friendship of the parents begot like friendship between the children, who, as they grew up, became fast comrades with no secrets which each was not a sharer of. On summer nights, as Jack and Tom sat in the cool of the evening smoking their pipes and talking over the prospects for an increase in "the scale" next year, the mothers gossiped over their household affairs, and watched their young offspring at play and indulged in pleasing fancies for the future of their children. But as the summer advanced Jack and Tom found other topics to discuss besides those afforded by wages and the prospect of a change in union discipline. A big

political campaign was approaching and everybody was taking sides. The representatives of one great party had met at St. Louis and declared for "sound money and prosperity," and Tom, who was by nature conservative, said that "that was good enough doctrine for him." Jack, however, scoffed at the idea of any good thing coming out of St. Louis, and when the representatives of another great party met at Chicago and declared for "free silver," Jack was not slow in declaring that there was where he stood.

From amiable discussions of the money problem, Jack and Tom became each a warm advocate of the cause he espoused. From earnestness to bitterness in political disputes is but a short cry, and it was not long before Jack was calling Tom a "defender of plutocracy" and an "advocate of monopoly." Tom was just as quick with the retort that Jack and his fellows were "repudiationists" and "enemies of the country's honor."

One evening the discussion became more heated than usual, and when it ceased both men had said words which the other felt forever cut him off from his friendship. Thenceforth they were to be sworn enemies. Unfortunately, the infection of dislike spreads almost as rapidly as does the spirit of accord. Mrs. Jack and Mrs. Tom quickly took sides with their respective husbands, and the children, even, were forbidden longer to associate. But children are proverbially wiser than grown folks, and in this instance the injunction was more honored in the breach than in the observance.

"It's all over politics," Jack Junior explained to his little playmate when they talked of the change.

"Politics must be orful bad things," commented the little girl.

* * * * *

Tom one day brought home a large lithograph of the candidate of his party and hung it in his parlor window, following a fashion of declaring one's politics very much in vogue that year. Soon a counterfeit of

the "Boy Orator of the Platte" found its way into the window opposite.

Jack and Tom scowled at each other when they met, and avoided meeting when either could decently do so. The wives grew more distant, and the only communication between the two homes was that kept up by the children. Election day rolled around and promised to dissolve all jealousies and antagonisms wrought by the intensity of party feeling. Somebody was elected; somebody defeated. For a day there were taunts from the victorious and muttered threats from the disappointed. Then the good-natured American spirit asserted itself, and all went on as smoothly as before—all, that is, but Jack and Tom. Their relations remained as estranged as ever.

From every window in town the lithographed features of the two party standard bearers disappeared, except in Colquitt court. There the urbane face of the soon-to-be president peered out at the countenance of the silver knight, and both seemed to wear a smile—the one of victory, the other of scorn.

* * * * *

"Shan't we take down that picture now; its becoming dreadfully soiled, and the neighbors are beginning to make unkind remarks," said Mrs. Jack one evening as her spouse came into the house.

"Not by a stickful," declared Jack with emphasis. "So long as that bigoted fool across the street flaunts his picture in my face, so long will we keep our colors up; we're beaten, perhaps, but majorities are not always right."

And Jack proceeded to explain how the defeat was due to the subserviency of "fear-infected tools of the corporations," a phrase he had learned at his union meeting the Sunday before. It was a fine phrase in Jack's estimation, but it was lost upon Mrs. Jack, who had proceeded to the kitchen to pursue some culinary operation.

* * * * *

"I'm going to take that picture out of the window tomorrow," said Mrs. Tom, the same night.

"You'll do nothing of the sort," declared Tom with some warmth. "Leave it there to teach that idiot across the street to realize that he doesn't know it all. Besides, we won, and who has a better right to show his standard than the winner. And speaking of standards——"

But Mrs. Tom wasn't interested either in the single or double standard.

"It makes our house so ridiculous in the eyes of the whole neighborhood," she said as she moved toward the staircase.

* * * * *

Thanksgiving came and went, but, contrary to custom, it brought no happy gathering of the little group concerned in the tale. The pictures still remained in the windows like grim sentinels guarding the principles of the houses in which they were displayed. They seemed to be trying, like two schoolboys, to stare each

other out of countenance. People came from all the surrounding neighborhood to witness the strange contest, and everybody talked about the cranks who lived in "No. 19" and the cranks who lived in "No. 20." Down at the drug store on the corner, several bets were registered as to which picture would stay up the longest.

Christmas was fast approaching—a Christmas that promised to be a sad one for two little souls on Colquitt court. The little children couldn't understand why the approaching festival was not to be celebrated by the two families together as in former years, nor why they had been forbidden to exchange Christmas gifts as they had always done before.

"I'll tell you what it is," whispered the little boy one afternoon, as he met his little playmate around the corner, "it's those pictures, I'm quite sure."

Many and grave whisperings followed, and one night both Jack and Tom were surprised at requests from their young hopefuls for money.

"I must have at least a quarter," pleaded Jack Junior, refusing all explanation.

"I want a quarter, papa, dear," Tom heard his little daughter say, and he gave it to her without question.

Next day the little tots got together again and paid a visit to a neighboring greenhouse. That night two little queer-shaped parcels were smuggled into two houses on Colquitt court.

* * * * *

The Christmas snow whitened the ground when Jack got up next morning and looked out of his bedroom window. Something unusual in the appearance of the house opposite attracted his attention. Then he noticed that the picture of the much-despised politician had given place to a wreath of Christmas holly.

"It's gone!" he exclaimed, as, without further explanation, he rushed down stairs to remove the picture from his own window. Then he was treated to another surprise, for, on pulling aside the curtain, he found that some one had been there before him and that it, too, had been replaced by a wreath. As he gazed through it, his eyes lit upon the wreath in the window opposite, and in it he saw the face of his former friend smiling good-naturedly at him.

* * * * *

"Go right over and ask them to come here for dinner, just as they did last year," said Jack, without giving Mrs. Jack time to make the toast.

A few hours later, six happy beings were seated around a big Christmas turkey in Jack's home. Afterward Jack and Tom retired to Jack's "den" to indulge in a smoke.

"What fools we were," confessed Jack, extending his hand to Tom.

"I should say we were," admitted Tom. "Let's sit down and talk——"

"About the Union," put in Jack.

And they did.

Written for THE INLAND PRINTER.

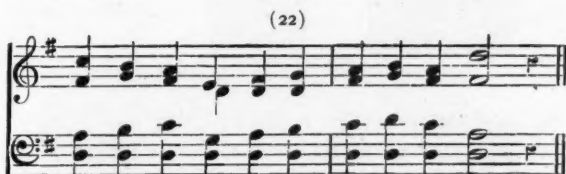
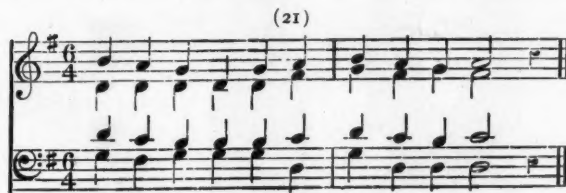
MUSIC PRINTING.*

NO. IV.—BY W. H. DRIFFIELD.

POINTS WORTH REMEMBERING.

THE following are a few very valuable hints, which all music composers should possess as part of their stock in trade:

1. In setting condensed music (that is, the four parts appearing on two staves, or one *score*) it often happens that a customer desires a particular style of his own to be adopted, and because of this fact I append herewith examples of the two most common styles. In Example 21 it will be noticed there are separate stems for each part—treble, alto, tenor and bass; whereas in

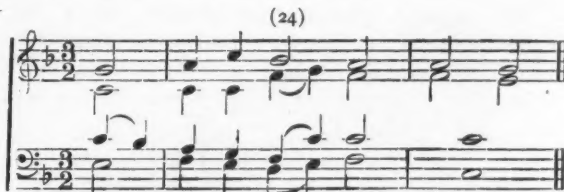


Example 22 only two sets of stems are used, one sufficient for treble and alto, and another for tenor and bass. In the latter style "continuation" note-heads (Nos. 58, 59, 60, 71 and 81†) are necessary for treble and bass. It is of the greatest importance to know which style has to be adopted before commencing any job, for if an alteration of this kind were necessary it could only be done by resetting, with a consequent loss of both time and money. These rules as to stems apply only to ordinary music in condensed score. In setting accompaniments (unless instructions are given to the contrary), the continuation style must always be adopted; and in the case of classical music, an example of which is here given (Ex. 23), which is much more difficult and intricate, "follow copy" must be the rule.



Where notes of different value occur in the same chord (as in Ex. 24), the following rules must be

observed: In all cases (with the exception of the breve and semi-breve) the *first notes in each chord* should range, as *a* and *b*. But where a breve or semi-breve is found in chord with minims or other minor notes, it must be in the center of the chord, as *c*.



Music composition is based on calculation, and a workman, before commencing to set, should know to an *en* what space he is going to allow between each note. The method of calculation can be briefly summarized as follows: Say a line has to be set 20 ems pica wide (the width of these examples) equal to about 60 ems of the font used for these illustrations. The copy, we will presume, is as Example 21, where there are ten notes (or harmonies) and one rest, a total of eleven. Multiply eleven by three (the common multiple) = 33; therefore, in the 33 ems we should have the eleven notes, with $1\frac{1}{2}$ ems space after the black notes, 1 em after the white notes, and two ems after the rests; this being the amount of space left after deducting the width of the note from the multiple, 3. Add to the 33 ems, 3 ems for a clef, a $\frac{1}{2}$ em between the clef and the sharp, 1 em for the sharp, another $\frac{1}{2}$ em between the sharp and the figures, $1\frac{1}{2}$ ems for figures, and $1\frac{1}{2}$ ems space between the figures and the first note. Also 1 em for a single bar, $1\frac{1}{2}$ ems for the space between the bar and the note following, and 1 em for a double bar. The total ems will then be increased to $44\frac{1}{2}$ ems, still leaving $15\frac{1}{2}$ ems to be utilized. This must be judiciously distributed after the notes. A minim requires more white after it than a crotchet. The distribution of the $15\frac{1}{2}$ ems would therefore be made as follows: After all the black notes (except the sixth, where an *en* would be added), put $1\frac{1}{2}$ ems; and after the minim 3 ems. This would give 3 ems after each black note, 4 ems after the white one, and 2 ems after the rest, the total adding up to 60; an accurate knowledge of the spacing out being thereby obtained ere commencing to set.

Always set *across* the stick first, laying the foundation, thus ascertaining whether or not your calculation is correct before "filling in."

Remember that at the beginning of a line the clef comes first, the signature second, and the time mark third. If there are repeat dots they are placed between the time mark and the first note.

Never use a "single" quad or rule where a "double" one may be utilized.

Keep your cases clean and free from pi.

When setting music that is to be stereotyped, put the rule which connects treble and bass lines in *one* piece, the entire length of the page, and have the unnecessary part cut away from the plate; but when it

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† For synopsis to which these figures refer, see page 180, November number THE INLAND PRINTER.

is *not* to be stereotyped a separate rule is essential for each score.

When distributing, do not knock the type on a surface, as this practice is apt to break the kerned sorts.

Always wash the type after being stereotyped.

The fonts of different type foundries vary a little in their construction, but those acquainting themselves with the instructions here laid down will not find much difficulty in setting from a font other than the one here used.

TONIC SOL-FA.

Any compositor of ordinary intelligence and ability need experience no difficulty in setting "tonic sol-fa." All sorts are justifiable, as they are cast to ems or equal divisions of an em. In dividing bars where tonic is set by itself, there should be the same space between each bar and an equal space between each beat; and all bar lines should range under each other.

When tonic is set underneath old notation, however, the tonic bars should range under the bars of music. For the division of time, colons, points, commas, inverted commas, half-bars and rules are used.

Italic letters are used in tonic for solo lines, or to denote that any portion is for instruments only, and smaller notes are for changes in the key.

Herewith is an illustration of "sol-fa."

(25)

{	.s	d'	d'	d'	d'	r'	d'	t	l	|	s	l	f	s	m	:	r	}
{	.s	m	m	s	m	f	m	r	r	|	m	d	r	t	d	:	t	}
{	.s	s	d'	d'	t	d'	r'	t	d'	|	d'	t	r'	d	:	s	}	
{	.s	d	d	m	l	s	s	s	f	|	m	f	s	s	d	:	f	}

(To be continued.)

Written for THE INLAND PRINTER.

ELECTROTYPE—FINISHING.

NO. XX.—BY C. S. PARTRIDGE.

THE duties of the electrotype finisher are to make the face of the electrotype perfectly flat and level, to repair defective letters, or cut them out and replace them with type; to repair defective rules, etc., and finally to bevel the edges of the plates if they are to be worked on patent blocks, or to mount them upon wooden or metal bases.

The tools required to properly straighten an electrotype are a light hammer, with one round face, Fig. 22; a set of punches, Fig. 23; a pair of calipers, Fig. 24, and a rubber, Fig. 25.

The first operation is to beat down the edges of the bearers surrounding the page or engraving with the hammer, after which the plate is laid face down on a smooth, steel-faced finishing block, and planed down with a block of wood and hammer to make it lie flat and solid. If any bad sinks are observed in the electrotype their exact location is marked on the back of the plate by means of the calipers. The plate is then again laid on its face on the finishing block, and with a suitable punch the marked spot is driven down until it is flush with the surrounding matter. After the plate has

been rough-finished and straightened it is taken to the rougher, Fig. 26, and a cut taken off the back, which reduces it to an approximately uniform thickness.

As its name implies, the rougher was designed to take the first or rough cut off from the electrotype cast.

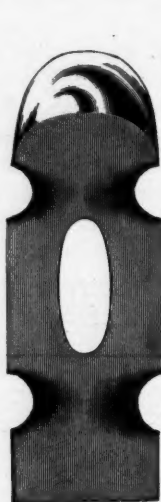
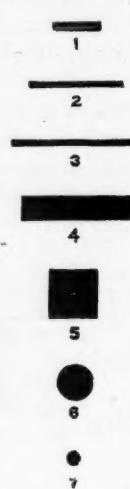


FIG. 22.



FIG. 23.



Its chief utility consists in the fact that a large quantity of metal may be removed at one operation. The electrotype rests face down upon a traveling bed, and is held down during the operation of planing by two spring rolls located one on either side of the track of a reciprocating cutter. The cutter is secured in a tool post which is arranged to slide on an arm extending over the bed and at right angles thereto. The cutter is actuated by a pitman, one end of which is connected with a stud on the cutter head and the other with a stud on the drive pulley. The bed is operated in one direction by a worm, which is driven by a belt from a pulley on the drive shaft, and is reversed by hand.

While the machine was originally intended for rough work, yet if carefully constructed it can be made to per-



FIG. 24.

form its duty so accurately that no further planing or shaving is necessary, and in many foundries it takes the place of the shaving machine.

An improved type of rougher has an adjustable shaving knife located just back of the reciprocating cutter, which frees the plate from the metal chips which become imbedded in the plate by passing under the spring roller, and which would otherwise have to be removed with a file or scraper. The shaver knife also removes the tool marks left by the rougher, and gives the plate a finished appearance.

After the electrotype has been roughed it is taken back to the finishing block and carefully examined.

Every minor defect is then remedied and necessary corrections made.

To more readily detect the low spots in the plate, the face of the electrotype is lightly rubbed over with a rubber ink eraser, mounted on a block of wood, or with a piece of fine emery paper stretched over a block. Those portions of the electrotype which do not receive a polish from this treatment are obviously low, and after locating them on the back of the plate with the aid of the calipers, they are hammered or punched up to a uniform level. After each operation of hammering or punching, the electrotype is planed down and straightened, and again tested with the rubber, and these treatments are repeated until all the dark spots have been brightened.

While the process of straightening an electrotype as thus described is very simple, it really calls for a high degree of mechanical skill, which can be acquired only by long practice.

The electrotype having been straightened and repaired, it is taken to the shaving machine for a final cut, which should reduce its thickness, if a book plate, to exactly 11 points (small pica), this thickness having been



FIG. 25.

adopted by the electrotypers' associations of America as a national standard for bookwork. If the plate is to be mounted on a wooden base it may be shaved somewhat thinner.

Shaving machines are of various patterns and sizes, some operated by steam power and some by hand. The hand shaver consists of an iron table planed perfectly true upon its upper surface, and provided with a stop at one end to hold the plate in position. The side edges of the table are planed true, both top and bottom, and serve as guides for a sliding head to which the knife is bolted. Secured to the rear of the head and traversing the entire length of the machine are steel racks, one on either side, which are engaged by two pinions located on a shaft which is at right angles with the racks. To one end of the shaft a cast-iron spider is keyed, and to the spider long wooden spokes are bolted, which afford the means of operating the head. The head is provided with brass gibs, and the wear on the gibs may be taken up by means of set screws.

In large establishments shaving machines are usually driven by steam power. There are various devices for applying the power, one of which is illustrated in Fig. 27. The shaft and pinions acting on the racks are the same as in the hand machine. A large gear wheel is substituted for the spoke wheel on the main

shaft and is driven by a pinion to whose shaft power is communicated through intermediate gearing by means of band wheels shown at the left of the machine.

Nearly all shaving machines are provided with a spring roller located in front of and attached by brack-

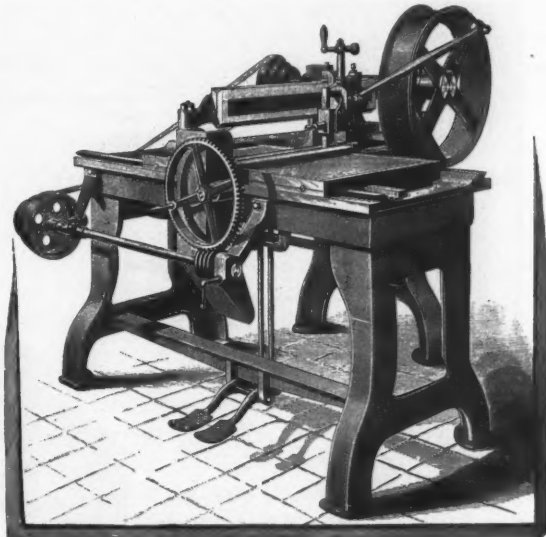


FIG. 26.

ets to the head. The purpose of the roller is to press the plate flat down on the bed of the machine just before the knife begins its cut. A plate which is slightly uneven or warped is thus secured against the danger of "gouging," and the necessity for planing or filing a bevel on the end of the plate is also obviated.

Another type of shaving machine has a bed resting on steel wedges which are made adjustable by a screw



FIG. 27.

passing through the front of the machine and terminating in an indexed hand wheel. By means of this wheel the bed may be raised or lowered to any desired height within the range of the machine.

(To be continued.)



From painting by F. Dudrak.

"PEEP BOO."



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type foundries throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

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EDITORIAL NOTES.

MR. GEORGE E. LINCOLN, for the past year manager of the New York office of THE INLAND PRINTER, retired from this position on December 31. Mr. Lincoln severs his connection with the publication to assume charge of the advertising of the Mergenthaler Linotype Company. He leaves THE INLAND PRINTER with the best wishes of the management for his success in the new position.

AN English book-sewing machine employs a novel method. Each signature is wire-stitched to two broad tapes running across the back. Six stitches—three to each tape—assure firmness and durability. The wire used is very fine, so that there is no unusual swell. Without investigating, the binding seems practical, and the merits of the machine are certainly worth looking into.

THE lithographic trade is now in a flourishing condition wherever it is practiced. Reports from Germany, France, England, Switzerland and other countries indicate a coming era of prosperity for the disciples of Senefelder. But the movement is everywhere toward better work. Here in the United States we have the same conditions, and in our large cities where the trade has been languishing for the past year or more, a decided renewal of activity and superior effort is shown. Indeed, it can safely be said that in New York not one first-class lithographic artist or designer is out of employment.

WE are beginning to compete for the world's trade. The necessity of technical training for our youth should be apparent. Germany has advanced her technical education the farthest of any nation, and her triumphs, especially over England, are evidenced in the bitter complaints in the trade journals against the numberless articles with the significant legend "Made in Germany" for sale in English shops. If these things are so in general manufacturing, they apply with equal force in the printing and engraving industries. So far, we have been careful to supply a first-class general education, but hereafter we must look also after the technical education of the generations which follow, if we are to uphold our coming commercial supremacy.

A HAPPY NEW YEAR! As Souvestre says, "Another year is separated from the chain of ages, to fall into the gulf of the past." It has made a great epoch in American history, and marks the beginning of a policy of expansion of trade that will stir the energies of many a languid business, and it is hoped reduce the number of that "great army of the unemployed" which is the mighty problem before every true American. Again THE INLAND PRINTER has to acknowledge a year's faithful devotion to its interests on the part of contributors, printers, proofreaders and pressmen, and of increasing favor on the part of its

readers. The future of the printing trade is bright with promise, as is the future of the nation, and with the steadfast purpose to advance the interests of the one with breadth and charity in emulation of the spirit of the last, *THE INLAND PRINTER* desires for all "A Happy New Year."

IT is no longer satisfactory to the wholesale merchant to be assured that his country customer's business methods are of good repute, and that the agencies give him a good rating. "How does he advertise?" is one of the leading questions, and investigation on this point tends to show that the country merchant cannot advertise as he would, owing to the lack of coöperation on the part of his local paper in the matter of making contracts admitting of varying space, and assisting in the preparation of attractive and well-written ads. A large wholesale house in Chicago has met this difficulty of the country merchants by preparing a line of advertising electros for their customers, and finds that it pays them. This is a serious reflection on the country newspaper publisher. A higher advertising rate and proper type would enable the publisher to give a first-class local service to advertisers without the interference of the wholesale dealer.

ABOUT SENDING SAMPLE COPIES ABROAD.

NOTWITHSTANDING the fact that the statement has always been made on the editorial page of *THE INLAND PRINTER* that no attention would be paid to foreign postal-card requests for sample copies of the magazine, we are constantly in receipt of such requests. We therefore take occasion to again impress upon those who desire to see the magazine the importance of sending the equivalent of 30 cents in American money if they expect to have sample mailed. Even if the postage sent by those in foreign lands could not be made use of, it would at least show good intention on their part. As the publication itself costs over 20 cents, and the postage to foreign countries is from 10 to 12 cents, the justice of our position is readily apparent. The asking of many favors by postal card, all of which mean an outlay of money, is common among people outside of the United States. It seems to *THE INLAND PRINTER* that communications of this nature should take the form of a sealed letter, in which the matter can be more carefully laid before the person addressed, and at the same time postage or some exchange inclosed to pay at least a portion of the expenses involved.

THE QUESTION OF THREE-COLOR VERSUS FOUR-COLOR PRINTING.

A MOST interesting contest is in progress, in order to decide which is the best method for color work: the three primal colors, or the addition of a fourth (key or drawing plate), printed in a neutral tone. The question at issue is whether the blacks, browns, grays, etc., can be obtained purer, and more decided with one or the other of these methods. The firm of

Angerer & Goschl, Vienna, represent the four-color theory, and Franz Franke, Berlin, agent for the Photo-Chromotype Company, of Philadelphia, represents the claim of the three-color process. The first subject was chosen by Angerer & Goschl, and consisted of a finely executed water color of scenes in and about a smith shop. Both reproductions are before us through the courtesy of the *Schweitzer Graphische Mitteilungen* (September issue). From a letter written by Mr. Franke it appears that the latter will not consider the question definitely settled until he has also made a selection of an original, which both are again to reproduce and place in the hands of the critics for their respective opinions. So far as the trial has gone, comparing the two reproductions, we would say that the three-color print compares very well with its competitor. Still, there is an air of greater softness, more depth, greater finish about the four-color work in its general aspect. The question with us simply resolves itself into one of practicability and economy. For certain subjects a fourth color would be of great use in determining many details, which can only be obtained in the three-color process by very accurate registering of all the impressions. In rapid printing on large sheets this is not always obtained, hence a fourth plate, rendering the smaller detail with one impression is a great help and can be considered economical in the end. The question therefore should not be: Which is the best, three or four color? It should be: Which is the more suitable to the subject about to be reproduced?

IS AN ARTIST ENTITLED TO POSSESS A SPECIMEN OF HIS WORK?

A QUESTION of considerable importance is agitating the lithographic fraternity in New York just now, being prominently brought forward in a suit instituted to recover four lithographic hand-press proofs by one of the exhibitors of the late "Centennial Celebration of the Invention of Lithography," and is directed against the committee who had the safe keeping and return of the various loans and prints in charge. A prominent firm of lithographers for whom the samples in question were made asserts that the proofs have no intrinsic value whatever, and that it is questionable whether they should have gone out of their establishment at all. Without any reference to the special points at issue in this controversy, although probably it could have better been settled out of court, attention is called to the following points: First, is it not essential to the development of an artist to possess a proof of work which he either wholly or partly accomplished, so that he can further study his weak points, and know how to avoid them in later efforts? Second, when an artist is out of employment, does not the firm to which he applies for a position expect him to furnish samples of his former work? Third, would it not be better if the firm furnished each artist with a copy of his work, with the signature of the firm or its foreman thereon, so as to be evidence that he is the person who produced it?

Would it not be a cleaner way than to expect the artist to steal it? Fourth, if such proofs are then considered, in a measure, *instruments* by which the artist determines his qualification and ability for doing certain work, cannot a *value* be placed thereon which everyone is bound to respect?

EGYPT'S PAPER TRADE.

EGYPT may be regarded by the majority of American merchants and manufacturers as a market of little or no importance, but we may draw their attention to the statistics of imports to prove it a market well deserving of close investigation. With the opening up of the Dongola province the imports of many goods will go ahead with great strides, and there is plenty of scope for American firms to extend their operations to Egypt, provided they are prepared to do so in an enterprising spirit.

Comparing the population of Egypt with some other countries, it may be of interest to mention that it has about three times that of the whole of Central America, and in South America there is but Brazil which exceeds Egypt in population.

The highly successful military operations carried on by the British in the Soudan during the recent time will result in a large restoration of territory to Egypt, and thus increase the buying capacity of the country.

The imports of all kinds of paper into Egypt are increasing from year to year. During the last two years, 1896 and 1897, the importation was as follows:

FROM	Writing and Printing Paper.		Cigarette Paper.		Wrapping Paper and Paste-board.		All Other Paper.	
	1897.	1896.	1897.	1896.	1897.	1896.	1897.	1896.
Austro-Hungary	\$ 89,460	\$ 78,400	\$52,600	\$54,200	\$ 98,740	\$ 76,400	\$ 12,600	\$ 14,800
Germany	12,600	13,700	490	2,820	14,900	12,140	9,300	10,200
Italy	23,800	21,200	1,100	2,100	62,400	51,200	17,000	12,100
France	26,400	22,400	36,800	16,900	9,400	12,240	43,700	32,900
England	14,700	13,600	370	120	9,400	4,600	33,400	22,400
Belgium	11,400	4,200	.....	.....	6,200	7,800	7,400	4,810
United States .....	.....	.....	.....	.....	.....	.....	305	.....
Total	\$178,360	\$153,500	\$91,360	\$76,140	\$201,040	\$164,380	\$123,705	\$97,210

From these figures will be seen that the total imports of paper into Egypt amounted to a value of \$594,465 in 1897, as against \$491,030 in 1896. To these imports was contributed by:

	1897.	1896.
Austro-Hungary.....	\$253,400	\$223,600
Germany	37,290	38,860
Italy	104,300	86,600
France	116,300	84,440
England	57,870	40,720
Belgium	25,000	16,810
United States	305	.....

Thus, Austro-Hungary stands far and away at the top of the Egyptian paper trade, followed next by France, Italy, England, Germany and Belgium, in the order named. Our share amounts to almost nothing. It should, however, be remembered that by proper,

energetic and systematic efforts the American manufacturers would doubtless be able to compete with their European rivals. The above tables show that in all kinds of paper the demand is increasing. There is now (since October, 1897) a direct steamship line (the American and Indian Steamship Company, Norton & Sons, Agents, Produce Exchange, New York) running between New York and India, whose steamers stop at Alexandria, the principal trading point and commercial center of Egypt, where all foreign trade is transacted. Freight rates compare favorably with those from European ports, and the Egyptian market should be carefully cultivated by our manufacturers and merchants.

THE GERMAN PRINTERS' STRIKE.

PROGRESS is reported on the matter of the strike instigated by the printing guilds of Germany, noticed in these columns last month. According to the latest report, up to November 1, 1898, three hundred firms, with about three thousand workmen, have given written notice that they will introduce the common scale. This is the harvest of five days. Last month THE INLAND PRINTER pointed out that American printers could find at least food for reflection in the effort of the German guilds to enforce a common scale. Mr. H. W. Cherouny, to whom we are indebted for much of the information connected with the progress of the strike in Germany, holds the view that American employing printers and journeymen printers should

unite to enforce a like wage when like conditions exist. A contributor writing to THE INLAND PRINTER contends that the wide expanse of territory in the United States and the varying conditions of living present an almost insurmountable obstacle to the successful institution of a uniform wage scale in this country, and points in illustration to the fact that the cost of living in Denver and the cities of the farther West is much higher than in the cities of the East, and that therefore the compensation of labor must of necessity be proportionately higher in the West than in the East, and hence believes that a uniform scale would be impracticable if not impossible. He adds the suggestion that "if the employers would apply the 'uniform price' idea to their business and abolish some of the unwholesome competition which now absorbs so great a proportion of

the profits of the business the application would result in great good."

While the establishment of a uniform scale may be impracticable, and for the sake of argument we may admit at once that it is, the perfecting of a printing trades guild, modeled after the guild in Germany, is surely practical. In the Correspondence Department of this issue will be found a letter from Mr. George Büxenstein, with an introduction by Mr. Cherouny, which shows what the German printers have done. The employing printers can do nothing, comparatively, to curb competition without the aid of the union, and the union can do no work of a breadth commensurate with the dignity of its numbers without the aid of the employers. Referring to Mr. Büxenstein's letter, it is in order to say something of the writer. A personal friend of the German emperor, a leader in society and in everything pertaining to printing, he is a man of ripe judgment and great executive ability. He is the printer who paid 50,000 marks for the monoline patents, and who set up a large machine shop to make them after improving them. He has also built a large number of presses for his own use after American patterns. THE INLAND PRINTER leaves his letter for the present with the views expressed above for the digestion of its readers, and hopes to have expressions of opinion thereupon in the near future.

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XVI.—BY F. HORACE TEALL.

AMONG the numerous cases of strenuous and persistent condemnation of word-uses, accompanied with equal persistence of the usage, none is more marked than that of the word "mutual." Logical and etymological ground for objection to the use of this word as in the phrase "mutual friend" is abundant, yet reasons in its favor are not hard to find. "We have the vulgarism of 'mutual friend' for 'common friend,'" wrote Macaulay, and Fitzedward Hall says, "Nor can one admire expressions like 'mutual friend.'" The only defense of the expression that we know of in print is this, quoted from the Standard Dictionary: "Before the publication of Samuel Johnson's dictionary (1755) 'mutual' had, as now, two distinct meanings, (1) reciprocal, (2) joint or common. Each of these senses was accepted literary usage, and it would be hard to say which of the two was commoner. Johnson gave to 'mutual' only one meaning, reciprocal; but the first of the two quotations cited by him (that from Shakespeare) illustrated the meaning joint or common. There was the same inconsistency between definition and illustration in his treatment of 'mutually.' The authority of Johnson's dictionary became by and by so great that an omission in it to note a meaning was regarded by many as an exclusion of such meaning from the correct uses of a word, so that by the begin-

ning of the nineteenth century joint or common as one of the senses of 'mutual' had fallen into disfavor. Centuries of English literature authorize the employment of 'mutual' in the sense of joint or common. On the other hand, the very strong disapproval with which this and like uses of 'mutual' are regarded by many writers of good taste may not unreasonably be considered as sufficient ground for avoiding 'mutual friend' and kindred expressions." The use of "mutual" that is objected to is now, always has been, and probably will always be prevalent over the substitute, "common," which is prescribed by the critics; yet "common" is the more accurate word.

A misuse of the verb "name" is quite common, as in saying "I have never named the matter to any one," where the proper verb is "mentioned" or "spoken of." The intention in such a saying is to tell that one has not said anything about a certain matter, as by way of giving information about an occurrence, and this is not naming it. Naming anything is either speaking a name already existing or giving it a name. Mentioning it is telling that it happened, or is to happen, may happen, or something similar. This cannot be called a "vulgar error," as Sir Thomas Brown called those errors he wrote about, meaning, by the term "vulgar," made by the common people. It is one often made by writers especially called upon for good use of words, as grammarians of high standing. Nevertheless, it is an absolute error.

One of the misfortunes of lexicography is the difference of its recorders in the matter of indicating real choice between words used by good writers with identical meaning. A case in point is the treatment in the dictionaries of the nouns "necessaries" and "necessities." In definition no dictionary makes a clear distinction between these words for use in a certain phrase, in which one of them is far better than the other. Worcester's dictionary comes nearest to it in instancing under the heading "Synonymy" ("Syn." in the book) the phrases "necessaries of life" and "necessities of nature." The difficulty seems to have arisen at least partly through poetic license, as in metric writing the difference in accent makes one of the words fit where the other would not. There is nothing inherent in the nature of either word that precludes its use in this special way, and so both words have been used interchangeably so much that lexicographers now give "necessity" the definition "a necessary of life." But they do not define "necessary" as "a necessity of life," and thus a preference may be implied. One who speaks of the necessaries of life uses much better English than one who says necessities of life, when he means things that are necessary.

Here is a criticism that may pass as wisdom among the sticklers for the letter of the law grammatical, touching the arrangement of words: "'He would neither give wine, nor oil, nor money.'—Thackeray. The conjunction should be placed before the excluded object; 'neither give' implies neither some other verb,

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a meaning not intended." It is found in "The Verbalist." Accompanying it is this: "'Some neither can for wits nor critics pass' (Pope) should be, 'Some can neither for wits nor critics pass.'" The correction given for the first sentence criticised is, "He would give neither wine, nor oil, nor money," which is really a better arrangement of the words; but the other is the order chosen and persistently used by so many of our best writers that it is almost worse than useless to object to it. No one need cavil at either arrangement. The suggested reconstruction of Pope's verse is simply

"What I am now about to say ought neither to be omitted nor pass without notice," from Duncan's "Cicero"; "Which are included both among the public and private wrongs," from Adam's Rhetoric; and a dozen other sentences with "both." Thus we see that this question of construction is the same with reference to various words. Now the very fact that even the foremost grammarians and rhetoricians agreed in refusing to be trammelled in such a matter by the letter of the law should have deterred Brown from uttering such criticism. This particular departure from syntactic



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MEDITATION.

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laughable for its stupidity, as it not only refuses to recognize reasonable poetic license, but destroys the rhythm, and is as clearly deficient from the merely grammatical point of view as Pope's writing of the line is, since to meet all syntactic requirements it should have another preposition and read, "Some can neither for wits nor *for* critics pass." Gould Brown notes for correction as improprieties, under the heading "Improper Ellipsis," examples mainly from the writings of other grammarians, such as "relate to either persons or things" and "relate either to persons or things," both from Sanborn's Grammar; "Nouns are used either in the singular or plural number," from Blair's Grammar;

bondage has persisted among the very best English writers, who undoubtedly know what constitutes good English fully as well as their critics know. No doubt thousands of such sentences could be found in writings the most authoritative, and here is one from a book-review caught at the moment: "They [a certain kind of books] neither appeal to your reason nor your heart." Probably the peculiar arrangement arises from euphonic considerations. There is no valid argument in such a matter against practically universal consent.

Fitzedward Hall, for a very good reason, coined the word "neoterism," to mean the use of a new word, and C. W. Bardeen, in his book "Verbal Pitfalls,"

says, apparently for a very poor reason, that Hall's word is indefensible. The reason for the coinage is given by Hall in "Modern English," in connection with the first use of the word, as follows: "If human affairs were ruled by prudence, the term 'innovation' would be strictly neutral; but in common usage, as Bentham justly remarks, thereby 'expression is given to the sentiment of displeasure.' 'Neoterism,' as being a vocable still unfamiliar, possesses the advantage of indifference, in not suggesting either praise or dispraise. That it prevents the distraction of mind, and provocation of prejudice, induced by 'neologism' or 'neology,' with its theological associations, and those associations pregnant with popular repugnance, should, however, alone be enough to recommend it for adoption." The objection to the word seems to rest on the fact that it is "not given by Worcester or Webster." But it is given in the new Webster, made soon after the objection was published, and in the other new dictionaries. The fact that a word is not in the dictionary is not by any means always a reasonable objection to its use. Hall, in the same book in which he introduced his new word, says that he finds no fewer than eighty unusual but good words in Cowper's "Iliad" not given in Webster's Dictionary. He gives also a list of words like "gyromancy," divination by rounds or circles, and says: "Of the terms here specified, no fewer than thirty-one have escaped Dr. Webster's editors."

(To be continued.)

Written for THE INLAND PRINTER.

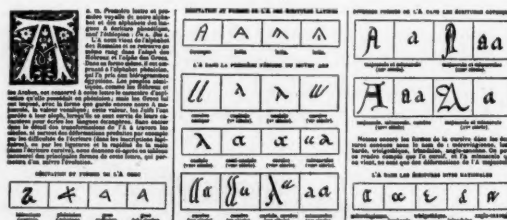
DRAWING FOR PRINTERS.*

PART II. NO. VII.—BY ERNEST KNAUFFT.

(Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.)

THE growth of written language is briefly recorded as follows: Primitive man used signs and symbols, as does the North American Indian. Noah understood the symbol of the dove with the olive branch. Had he wished to record the event of the flood he would probably have drawn several waved lines to represent water, and underneath a mountain peak, to show that the water rose above the mountains. A second picture of a dove with an olive branch would have indicated that the waters had subsided. This method of writing was used by the Assyrians and Egyptians 5000 B. C. With the Assyrians the symbols developed into "cuneiform," or wedge-shaped signs, stamped on clay. With this form we have nothing to do, as it never influenced our writing; but with the Egyptians (as with the Chinese) the symbols soon took a written form called hieratic (used by the priests), which is the direct parent of our own handwriting. In hieroglyphs on monuments in Egypt, the sign for water was a horizontal zigzag, and for a mountain a silhouette of hill-like form. These were painted, and perhaps partly incised on soft stone or stucco, and had a pictorial character. But when the priests had to write voluminous rituals, they used a reed

pen on papyrus, and reduced the silhouette pictures to shorthand-like marks. The first example in the Larousse Dictionary (page 301, December number), represents the hieratic shorthand of the hieroglyph of a bird. But not only did the Egyptians use their signs as hieroglyphic word symbols, but they also used them as phonetic signs, so that the sign for water stood for both water (*mu*) and the sound *n*. The Phœnicians and Hebrews are supposed to have borrowed their alphabet from the Egyptian hieratic writing; and in the transition



First page of Larousse's New Dictionary. This can be best studied under a magnifying glass. Republished from December number to illustrate development of our alphabet from the Egyptian hieratic, through Phœnician, Greek, Latin and Gothic forms, as indicated in Chapter VII of "Drawing for Printers."

the irregular character of the markings of the reed pen on papyrus disappeared and monumental regularity took its place, as nearly all of the early Phœnician and Hebrew writing was in the form of inscriptions on stone and metal. But in this transition the letters did not revert to the Egyptian hieroglyphic symbol, but simply became an angular, simplified form of the hieratic, so that the A became a V or caret-like form with a line crossing it. (See second example in the Larousse Dictionary.)

With the Phœnicians and Hebrews the signs were never used for word signs, but for syllabic (or letter) forms, so that with them N was simply a phonetic sign (plus variable vowel accompaniments).

This alphabet was used by the Phœnicians, Hebrews, Moabites and other Semitic inhabitants of Palestine. It is supposed to have been carried by the Phœnicians to Greece, and possibly to countries farther west, but until investigation throws further light upon the subject it is well to suppose that all the other countries of Europe received their alphabets from Greece, so that, virtually, all the alphabets of Europe—Latin, English, German and Russian—are simply modifications of the Greek (see the succeeding specimens in the Larousse Dictionary page). The Greek alphabet was modified in two ways: first, in the monumental form it became more regular—more right-angled—than the Phœnician; secondly, in the manuscript it became much more irregular—cursive in general, with angles not at right angles (see cursive examples, third row of Larousse Dictionary page)—so that in some third century manuscripts there is as much irregularity as in the Egyptian. This character, however, is more apt to be found in the late Greek manuscripts—that is, those written during the Christian era—than in classic Greek manuscripts, where

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simplicity and regularity prevail. It is particularly interesting to the printer to realize this fact; for when he sees a difference in European lettering—as, for instance, the difference between Russian and German text on the one hand, and English on the other—he must remember that Russian and German are outgrowths of the late Greek or ornamental lettering; while English, Italian, Spanish and French are the outgrowths of the simpler classical Greek forms. To distinguish the two we have called the first Gothic, the second Latin, simply because most of the Gothic writing was irregular, while most of the Latin was regular. But many an irregular manuscript was written by other than Gothic scribes, and there are some Latin manuscripts that are as irregular as the Gothic.

No matter how a letter may vary in ornamentation in a German, Russian, or English book, it is an outcome of a Greek original. In the Russian, in one or two cases, a sign is a compound of two Greek letters, but in English each letter has its Greek prototype. Now, anyone who stops to think will notice that monumental letters on stone are about the same in all countries. (The letters on Gothic brasses, however, are dissimilar to the usual monumental letters.) For the monumental letter is usually made by measuring, as in the first Bauerseind alphabet, and is cut by an ordinary workman who follows a pattern, which should be simple. Therefore, an A is nearly always two oblique uprights and one horizontal crosspiece, like the sixth Larousse example. The two uprights are not always at the same angle, but they are nearly always oblique, though one may be very near the perpendicular. The crosspiece is sometimes oblique, but rarely at an angle greater than fifteen degrees. So a monument erected in Greece 600

B. C., one in Rome 60 B. C., one in Italy in 1400 A. D., and one in Paris today, have virtually the same letter A upon them, and a child who had just learned its letters would recognize it in each. In the case of manuscripts, the scribe takes more freedom than the stonecutter, hence there is greater dissimilarity between written characters than between monumental characters of different centuries. In the Stimmer, Rogel, Minnesinger and Bergomensis letters it would be difficult for a child to distinguish the letter A.

It must not be expected that in a series of papers of this kind we can cover the whole field of paleography, but our few notes on the subject may indicate to some readers a line of study that will repay anyone who undertakes it. The easiest method is to examine manuscripts of Bible text, where the subject matter is pretty well known, and, following the different styles of writing, acquaint oneself with the development of writing in different centuries and in different countries. A valuable handbook giving facsimiles of many Bible pages is "Bible Illustrations," published by Henry Frowde, New York—it costs but \$1.

(To be continued.)

COMPLIMENTARY DINNER TO THE VAN ALLENS AND BOUGHTON.

A number of printers and others who constitute the Sullivan County Turtle Club gave a dinner at the Savoy Hotel, New York City, on Saturday evening, December 3. The dinner was tendered to George W. Van Allen, William H. Van Allen and C. Frank Boughton. Thirty covers were laid for the following gentlemen, most of whom are well known in the trade: C. Frank Boughton, F. A. Brower, I. H. Blanchard, James Berwick, E. Parke Coby, William C. Greiner, William Green, Dr. C. E. Gilbert, George W. Garnar, W. K. Hodgman, Berthold Huber, J. R. Jones, R. M. Johnson, A. H. Kellogg, Gustav Loeser, David H. Levy, George W. Mackey, Peter Mahoney, Paul Nathan, Hon. W. M. K. Olcott, J. Clyde Oswald, Horace G. Polhemus, R. R. Ridge, James A. Rogers, Charles F. Scott, G. M. Smith, George W. Van Allen, William H. Van Allen, Edward M. Watson, Hon. John P. Windolph.

A perusal of the menu will give an idea of the viands that were supplied to regale the inner man:

MENU.

Huitres de Buzzard Bay.	Manhattan Cocktails.
POTAGE.	
Queue de Boeuf en Hochepot.	Sherry.
POISSON.	
Tèrapéne à la Maryland.	
Concombres.	Chablis.
Pommes de terre Saratoga.	
REMOVE.	
Selle de Mouton du Southdown.	Pommery Sec.
Choux de Bruxelles Sauté.	Céleri au Tus.
ENTREE.	
Artichauts à la Hollandaise.	
Sorbet d'Amour.	
RÔTÉ.	
Canard de Ruddy maïs frit.	Pommery Sec.
Salade Escarole et Tomato.	
Glace de Fantaisie.	
Petits Fours.	Fromage.
Bon Bons.	Café.
	Liqueurs and Cigars.

Mr. Edward M. Watson presided as toastmaster, and speeches were made by the three guests of the evening and the following gentlemen: James A. Rogers, Peter Mahoney, Judge Olcott, Paul Nathan, George W. Mackey, J. R. Jones, A. H. Kellogg, F. A. Brower, James Berwick. Songs were rendered by Isaac H. Blanchard and R. R. Ridge.



READING THE LOCALS.

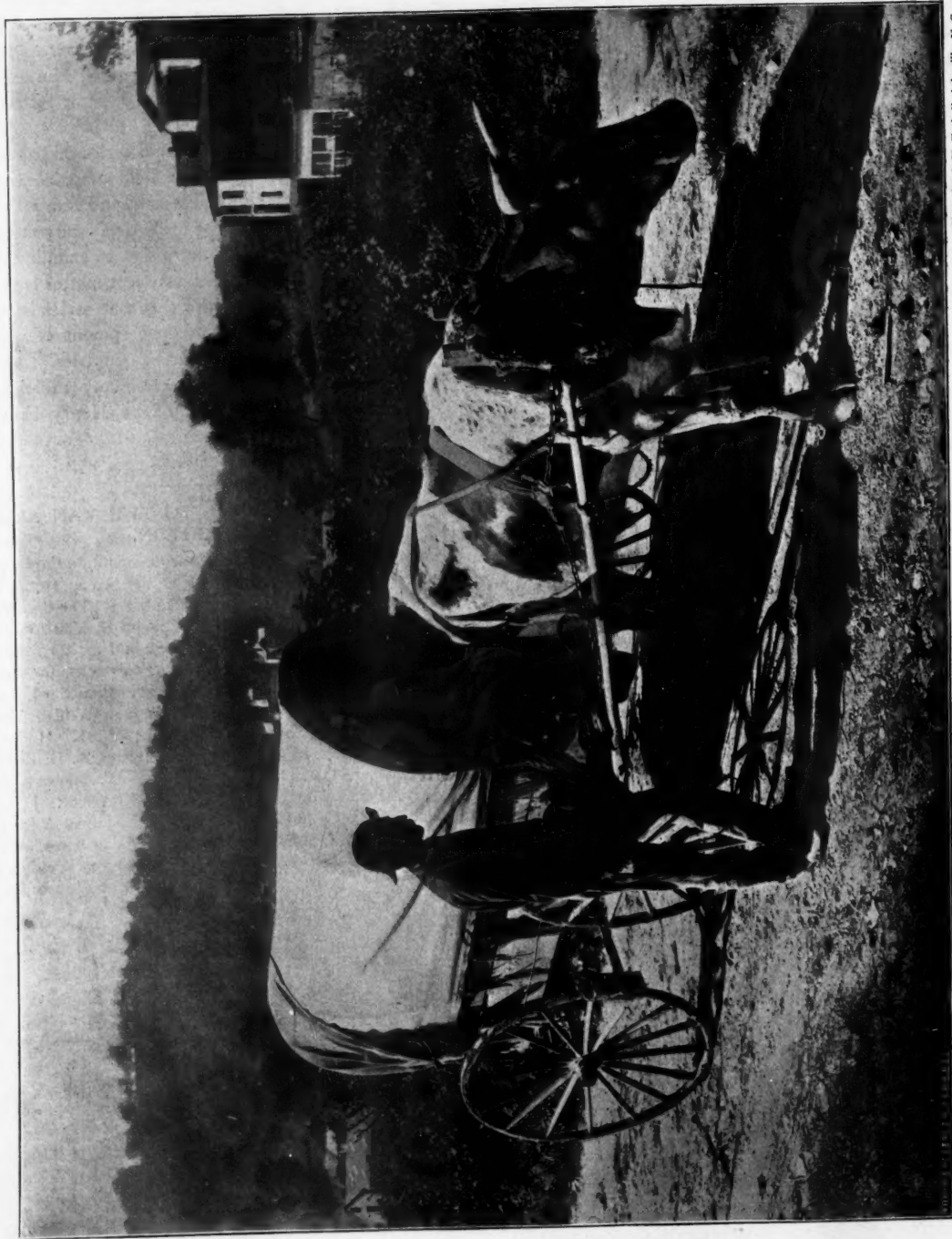


Photo by J. H. Turbell, Asheville, N. C.

IN FROM THE MOUNTAINS.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

MUNICIPAL PRINTING PLANTS.

To the Editor: BOSTON, MASS., November 28, 1898.

In your much-valued magazine for November I find, under the caption "The Employing Printer," a criticism which, from an imaginary and what-may-happen point of view, is a gem of its kind. The writer trains his heaviest guns on the municipalization of printing, and would have the taxpayer believe that every printer who works in the Government printing house, in Washington, is "an incompetent," and, still worse, has his hands down deep in the Government's pocket, while the "men of letters" employed in the municipal establishment of Boston, the first of its kind in the country, while not old enough yet "to become the prey of the spoilsman [whoever he means by that], will undoubtedly do so in time." Evidently the wish is father to the thought, or rather vice versa. Now, what are the facts? It cannot be said of Boston, whatever may be said of other cities, that any great extent of competition entered into municipal printing, when one printing house had the contract something like twenty years or thereabouts, and, if that did not savor of a monopoly, the writer fails to know the definition of the word. The "alleged success" of the Boston municipal printing office, although in its infancy, consists of what? This: It has reduced the hours of labor from the start from ten to nine, it gives its employees Saturday holidays from twelve to six o'clock six months each year; it pays its men for all State and national holidays; it pays the union scale of wages from the top to the bottom of the establishment without hesitation or murmur; its men are all practical workmen, with the diploma of workmanship—their union card—as necessary to admission; and last, but not least, although the greatest possible fight was put up against the formation of the office which has ever been put up against any new enterprise, and which continues in a more or less mild form today; yet, nevertheless, the itemized report of the department for the first eleven months of its existence shows a saving to the taxpayers of \$8,004.30. If the printers of a few more cities would get "astride" that "patient beast," the taxpayer, I think it would be conducive to their interests. "Alleged" success, indeed! True, the contractor is mulcted of the middleman's profits, and it goes into the pockets of the journeyman printer and taxpayer; and if this is a mortal sin, then trades unions as the sponsor for municipal ownership in printing must plead guilty. The average American citizen, however, believes in the doctrine of the greatest good to the greatest number.

It is not to be wondered at that the master printers feel somewhat annoyed, to put it mildly, at seeing the goose that laid the golden egg slip from their grasp, but they ought to be content with the straddle that they have had on the "patient beast," the taxpayer, in the past, and stop grumbling at the fates, for they can be assured that just as the journeyman printer was incapable to stand in the way of the Mergenthaler, so will they in endeavoring to stamp out municipal ownership in printing; and it is only a question of time and figures ere State and municipal ownership will be the rule and not the exception. They may cry "Socialism," and by innuendo and falsification of facts endeavor to stampede this, the latest in the

line of progress in the printing business, but it will avail them naught. The "soapmaking" business and "clay cuspidore" industry are hardly parallel lines to make a comparison of, and it is laughable to see what resorts will be taken by the sponsor of a decaying principle, as the contract system evidently is.

As to the "white elephant" and "shelter for incompetents" at Washington, it is passing strange that the National Civil Service Commission are such a pack of idiots as to permit these "incompetents" to be employed there, and surely it is with these your correspondent should take issue and not with the system, which in itself, if run on business basis, as the municipal printing office of Boston is, must be a greater success on account of the volume of work which is done there. But the Washington printers, I have no doubt, are well able to take care of themselves without any interference of mine. The cry of politics, however, is the cobweb lacing of filmy texture thrown over the vision of the public but to deceive, but is not of sufficient thickness to blind the average observer from seeing the advantages derived from municipal printing, as well as State and Government ownership. The printers of Boston, as well as the taxpayers, owe a debt of gratitude to its present progressive mayor, who has been the moving spirit in this matter, thus setting the example for other municipalities to follow, and—your correspondent being right—which they are not slow to take advantage of. It is not the first time, however, that Boston has led the way for others to follow. C. G. W.

CAN PUNCTUATION BE GOVERNED BY RULES?

To the Editor: MEDINA, OHIO, December 2, 1898.

Last summer I wrote a card for the *New York Sun*, asking the editor's opinion as to the punctuation of these two lines:

John, Henry, and George went fishing.
John, Henry and George went fishing.

The *Sun* uses the first way when the three parties are spoken of, and the second when John is informed that the other two went fishing. I maintained that the distinction is a vital one, and should be observed. One man replied that all the commas in both lines should be omitted, as punctuation of all kinds is useless. Another said the first should be like the second, as any intelligent reader could tell whether John was spoken to or spoken of. The first man advocates anarchy, and the second one wants ambiguity.

I have just received a letter from a friend in Denver who deprecates all rules, and says all who write should be allowed to punctuate as they please. Perhaps they should—in their own columns; and they should be allowed to spell as they please, and make as bad a use of words as they please, and be a law to themselves in grammar. My Denver friend ignores his own logic by punctuating very nicely—I might say faultlessly—not to please me, but to convey his meaning. The one string he harps on is that *taste* should govern in all cases. But whose taste should it be—that of an unskilled person or that of a known specialist? He says that, to punctuate Swinburne like Tennyson, for instance, would be like playing staccato a movement from Beethoven when it is marked "molto sostenuto." Right there is the point. Suppose a player who never had a piano teacher should say, "What do I care for Beethoven's musical punctuation? I play by my own taste." That pianist (!) would occupy the same place in the mind of a musical critic that a writer does who says, in the presence of a person who has studied punctuation all his life, "Punctuation is all whim. My style is as good as yours."

What is punctuation for? My friend says Swinburne uses practically none at all. Then he must be a very dull author. But suppose he were to draft a law or a deed, full of repetitions, inversions, parenthetical expressions, etc., and use no points, allowing at least a dozen meanings to the law. Can we remove that ambiguity except by such punctuation as a good judge would say is right? In a dictionary before me I see four lines containing twenty-three words, and every word has a mark of

punctuation after it except one, and yet no one would call in question the correctness of the punctuation. I can write good English all day, and yet not use any mark but a period; but I cannot do it in this article. Wilson says punctuation is necessary to the "clearing-up of ambiguities," and gives this as a humorous case, although an old one, nailed over a barber's door:

"What do you think
I'll shave you for nothing, and give you a drink."

One of those "intelligent readers" who can get along without punctuation read it thus:

"What do you think
I'll shave you for nothing, and give you a drink."

But the barber read it thus:

"What! do you think
I'll shave you for nothing, and give you a drink?"

The difference is apparent, but by what law? Simply the law of things as they are. Perhaps a semicolon might do to indicate a question, instead of the mark commonly used; but it doesn't in English, even if it does in Greek. Conventional



From collection of H. W. Fay, De Kalb, Ill. Photo by Luce, Millbury, Mass.
"THE NIGHT EDITOR."
Wishing INLAND PRINTER readers everywhere "A Happy New Year."

usage being established in regard to certain principles, we must go by them or be left behind. For certain precedents I referred to such houses as Harper's and Appleton's, and the best English and American printers generally; but my friend brushes all away with one stroke, saying, "Mechanical rules! I appeal to good taste"—just as if men who have always lived in literature, grammars, dictionaries, and such things, were necessarily blind followers of rules instead of reason, and were destitute of good taste in the application of principles that involve their own rules! Dickens thanks his proofreaders for keeping him out of many blunders; and while they were about it I wish they had knocked his meaningless colons into the Thames.

The disadvantages one labors under who is a law to himself is that he is continually tangling his legs in his own lasso. He contradicts his own usage, and feels lost at every turn; while one who has examined the works of men whom God made for this very purpose feels thankful that he is able to use their logarithms to solve problems he otherwise could not have touched.

I have just had the pleasure of reading the copy of an article written by my friend. I sent him a proof of it, saying I believed he would thank me for putting a few finishing touches on his toilet before taking his picture; but in his letter he seems

to think I have made a good thing bad by preaching in his bailiwick. He writes "hav'nt" for "haven't," leaving off the last letter of "have," and putting the apostrophe between the words instead of where the letter was omitted. By analogy he also writes "did'nt," "could'nt," etc., instead of doing it in the old "mechanical" way so dear to many of us. Every other change I made was as necessary as the examples above. He wants a spelling indicated thus: F, a, i, l, u, r, e. We have it the old way, F-a-i-l-u-r-e. Well, he shall have it as he likes, although the unusual style of doing it will be attributed to the ignorance and bad taste of the printer. He writes in a heading, "The no. of hives." That looks bad to me, as "No." is always capitalized, and should always stand before a figure.

While absolute uniformity in punctuation can hardly be looked for, still the usage of our great offices is so nearly uniform that it may well be called settled. I fear that one who is so much of a free-thinker in punctuation, and who despises so heartily the fine shades of meaning which can be preserved by punctuation alone, would not hold a situation very long in offices where great experience and a fine literary taste are required. The importance of punctuation as an art is always inveighed against just in proportion as one has not studied the standard works on the subject; and one who has gone at it by the light of his own candle has simply tried to lift himself up by his own bootstraps.

W. P. ROOT.

THE GERMAN UNION OF EMPLOYING AND JOURNEYMEN PRINTERS.

To the Editor:

NEW YORK, November 30, 1898.

During the spring of 1898 I went to Berlin in order to study the institutions of the German Printers' Guild. I visited Mr. G. W. Büxenstein, who is to German printerdom what Mr. Theo. L. DeVinne is to the American craft: "The glass of fashion and the mold of form, the observed of all observers!" I asked this gentleman for his opinion on the workings of their Common Scale and its influence on prices, as well as on the general relations between labor and capital. He smiled and answered in fluent English: "You ask much, but I shall give an answer in writing." This answer has at last come, and extending my thanks to Mr. Büxenstein for his thorough work, I herewith present to the American printers, firstly, an abstract of his historical sketch of the German Printers' Guild; secondly, a description of its constitution; and, finally, Mr. Büxenstein's personal opinion on the influence of the guild on the trade in general, and on his business life in particular.

H. W. CHEROUNY.

THE EVOLUTION OF THE GERMAN PRINTERS' GUILD.

The first attempts of German master printers to unite themselves with their journeymen, in order to establish a Common Trade Administration, were made at Breslau in 1848, and at Leipzig in 1852. The rules of these years were drawn up by the masters and only partially and reluctantly adopted by their organized journeymen. In 1869 the Leipzig employers established a Common Trade Court, to consist of nine masters and nine journeymen. This body resolved itself, in 1870, into a Legislative Assembly, entitled to draw up a Common Scale for the whole German Empire. The journeymen's union protested, and a series of bitter strikes followed with the end of securing organized labor an equal voice with the masters in the formation of union labor contracts.

After serious losses, masters as well as journeymen came to the conclusion that temporary success in more or less costly strikes would never secure the lasting interests of the trade. So each body appointed ten delegates, who met in 1873, and who agreed on a Common Scale based on acceptable minimal wages and on a normal day of ten hours. They also provided for a Legislative Assembly, to consist of twelve masters and of twelve journeymen, and established Common Trade Courts in each of the twelve districts of the empire.

Apparently this arrangement was based on equality of masters and journeymen; but the employers were not yet inclined to lend their powerful aid to the introduction of the Common Scale. The journeymen alone had to bear the cost of strikes, and at one time they complained of a debt of 25,000 marks spent in support of the victims of the Common Scale. In 1878, the masters even abolished the Trade Courts, which had so far proved to be the only reliable means of extending the Common Scale and of protecting the journeymen against intimidation by foremen or employers when they had cause to complain of wrongs. Discontent, of course, bred strikes, and there

was no end to the experimenting with the institutions of the guild. Changes were made in 1883, 1886, 1888 and 1891; until, finally, the journeymen seceded on the allegation that the employers had attempted to rid themselves of their guild journeymen, in order to lower the scale. A strike broke out during November, 1891, and 12,000 journeymen stopped work for ten weeks. After they had spent 2,000,000 marks, they capitulated on the terms of the old Common Scale, but refused to send delegates to the Legislative Assembly, although the employer's union publicly declared their adhesion to the guild.

A period of general decay in the printing trades followed, during which the journeymen suffered far more than the masters. By 1894 there were 5,000 apprentices more than the old Common Scale allowed; many printers worked even 10½ to 13 hours per day, and wages fell, while the competition among the employers ran amuck.

Things grew from bad to worse, until in the spring of 1896, the stubbornness of the masters and of the journeymen gave way to common sense—that is, to the sense for their common weal. Both organizations elected delegates who were to meet on April 15, 1896, and admitted even representatives of the unorganized printers. This body agreed on a reasonable raise of the minimal scale and on the establishment of a nine-hour normal day. This Legislative Assembly consisted of nine masters and of nine journeymen, elected by 23,032 printers, divided into nine districts. The constitution drafted by this body, which will be described next, was ratified in July, 1896, by forty-five delegates of the Journeymen's National Union with twenty-two dissenting votes. The Employers' Union declared, by public resolution, that the recognition of the Common Scale would be a common duty. The opposing twenty-two journeymen votes represent that class of workmen who habitually prefer discord to peace; and the nonconformist masters are those who believe in strict individualism either from pride or for the sake of personal gain. Both have done all they could to obstruct the growth of the guild; but although the guild masters and journeymen during the past twenty-five years often erred in searching for their right way, yet they did not miss their goal. For, ever since 1878, they clung steadfastly, under all vicissitudes of constitutional organization, to the beautiful inscription which adorns the first page of their present successful Common Scale:

"This Tariff is an expression of what master and journeymen printers consider right and meet in the printing trades of the German Empire."

THE COMMON SCALE.

The first forty sections of the Scale enumerate the prices for composition and piecework, fix the time of labor and the rules on apprentices and dismissals. The striking feature of this section is the spirit of justice which dictated the intricate clauses of the piecework list. There are no "war rules," as is the case with most American scales. The journeymen, protected by their Common Trade Courts, need not insist on measures which are wrong in themselves, but justifiable as measures of protection against inimical employers. A piece hand, for example, put on timework, is paid according to his average earnings when setting by the piece; employers must pay piece hands for lost time according to the same rate; there are no rules as to the number of presses a pressman is to attend to, but he cannot be held responsible for his work if ordered away from his press while it is running. Employes must make up for lost time, if required. Minimal wages are 21 marks per week; the General Scale Office, however, may lower the minimum to 18 marks in places with less than 6,000 inhabitants, if it is desired by an equal number of employers and journeymen. For large cities there is a statutory addition varying from five to twenty-five per cent; for example, Berlin and Hamburg pay twenty-five per cent; Bremen and Hanover fifteen per cent; Gotha and Heilbronn five per cent more than the above minimum, etc. Two weeks' warning is necessary to terminate employment, but not where substitutes are engaged for less than four weeks. Apprentices are admitted in the composing room in the proportion of 1 to 3 and 6 to 30 journeymen; in the pressroom of 1 to 2 and 5 to 20 pressmen, etc.

THE LEGISLATIVE ASSEMBLY

is the supreme authority in all matters of trade rules and trade policy. This body consists of nine masters and of nine journeymen, coming from each of the nine districts of the empire. Only such employers as have recognized the Common Scale in writing, and only such journeymen as are either employed in guild offices or members of friendly trade unions are qualified voters. One-third of the Assembly retires every year. Resolutions are formed by simple majority, but there must be at least three masters and three journeymen votes to be legal.

On the whole, this is strictly a body of legislation or contract-making between labor and capital, and not a court of arbitration.

THE GENERAL OFFICE

is the highest authority of Common Scale interpretation, arbitration and conciliation. It consists of three masters and of three journeymen, two of whom must live in the city where the General Office is located. The Legislative Assembly selects the members of the office, and every third year another location in order to prevent the growth of local influences. Besides acting as the high court of appeal for the whole empire, the General Office carries out all resolutions of the Legislative Assembly, keeps correct lists of all guild members from employers down to apprentices, and is the central labor bureau, especially taking care of the victims of common strikes.

Of course, the General Office is mainly an office of peace. The general secretary, a paid officer, who must pass a civil service examination, mediates long before strikes are ordered. During 1897, the office was obliged to fall back on "the last resort" in the cases of only 53 obstinate employers and about 500 journeymen. The following figures give a good idea of the scope of work performed by this institution: In 1896, the Common Scale was recog-

nized by 895 firms in 265 cities; in 1897, by 1,631 firms in 469 places; in 1898, by 2,130 firms in 647 places, and at present there are 2,100 firms registered in 670 places; besides, more than 500 firms are paying the scale, although not regularly registered. This grand work could be done because the General Office is endowed not only with authority, but also with power to strike. Common Trade Courts have been established in all but two printing centers. The expenses of this office are borne by masters and journeymen, share and share alike.

THE COMMON TRADE COURTS,

composed of two masters, two journeymen and a permanent paid secretary, are located in every printing center. They examine all complaints for violation of the Common Scale, decide cases and give their opinion on doubtful points.

The Berlin office was called upon to act in 100 cases. Of these, 7 took the form of official opinions; 44 complaints were decided in favor of journeymen, 6 in favor of employers; 8 went on appeal to the General Office; 6 were decided partly for employers and partly for journeymen; 4 were decisions on principles; 7 cases were dismissed for "no cause," and 16 were settled without a verdict. The expenses were borne by the defeated parties.

Although it is not always possible to arrive at decisions perfectly free from local or personal influences, it cannot be denied that the Common Trade Courts have a wonderful influence on the pacifying of the spirit of employers and journeymen, and in extending the recognition of the Common Scale. No employer can evade its clauses; there is no intimidation to hush irregularities. Every boy or laborer can without fear bring his complaints. The self-selected courts protect him as well as the employer. A judgment for breach of contract or for spoiled work against a journeyman (which is nothing in America) can be enforced by the German institutions. No workman can afford to break the common rule, and the time is near that no employer can violate the scale without ruining himself.

THE LABOR BUREAU.

So far 55 offices have been opened in 38 places. Their main object at present is to provide employment for journeymen who are thrown out of work on account of their loyalty to the Common Scale; and to balance the demand and supply of good and well-apprenticed labor. From July, 1897, until May, 1898, these offices disposed of 223 cases of striking guild printers.

GENERAL REMARKS.

We are aware that our Common Scale and guild institutions are still open to improvement, and consequently, that there may be occasional discontent among the members of the guild. . . . But it can safely be said that masters and journeymen are alike intent on strengthening and working out their institutions; and that in regard to the main question there are no differences of opinion among the leading members of the trade. . . .

Whether or not the guild with its Common Scale will eventually improve the prices of printed matter, and therewith the general condition of the trade, is a question which can conscientiously be answered with a decided "Yes." Of course, it is impossible to prove this assertion by figures; but it can safely be assumed . . . that the more generally the Common Scale is recognized the greater is the prospect of eliminating that unhealthy competition which damages all members of the trade and disintegrates every principle of business order and business honor. But it will require time and perseverance to draw in all the opponents of a standard rule in both camps, and to accustom them to regulated conditions. . . .

In view of the above sketch, it can be asserted that in the printing trade of the German Empire perfect equality of masters and of journeymen has been established, and that there is no other trade enjoying similar institutions. We deem equality in the formation of union contracts necessary and timely, considering it as the means of peaceable, collective bargaining, and of preventing discord and disintegration. We do not believe that brute force will again get the upper hand in the printing trades, but that all concerned will allow law and justice to sway through parliamentary methods.

The printing trades have passed through periods of serious trial. They were in a most distracted state, and continual strife created conditions which were untenable for any length of time. As different as the former arbitrary wages were the prices for which employers took work. Competition was made unbearable by herds of boys admitted by some employers, who in their turn again, being glad to find employment at any price, reduced the wages of good journeymen, and finally, in truth, the prices of all typographical products.

But we have taken our experiences to heart and we are endeavoring to adapt ourselves to the changed social conditions of the present, by improving our methods of collective bargaining valid for the whole trade. Now and forever we hope to see the German printers work under the motto: "Friede ernährt, Unfriede verzehrt" ("Peace enriches, discord impoverishes").

Finally I desire to state that, personally, I am a zealous representative and disciple of the economic ideas underlying the Common Scale, and that the results of its introduction in my establishment are most encouraging. The Common Scale is for me and my employes a law which cannot be evaded by any means, and under this strict conformity to our common law there is no room for discord. Indeed, it is possible to live in peace even with such a large number of employes as I have in my printing establishment (about two hundred compositors and pressmen, with four web and forty cylinder presses, five of which are of American make). From the extent of my own plant you can judge that I am competent to express a valid opinion on the effects of our guild institutions, and I am convinced that my colleagues will fully agree with me in every statement on the subject.

With the greeting of a colleague,

Yours truly,
G. W. BÜXENSTRIN.

IN OLD CHICAGO.

THERE were three foremen of union printing offices—Hank Adams of the *Evening Journal*, Langley, of the *Tribune*, Jim King of the *Republican*. During the war I went to the train each day and got the *Tribune* on its arrival at our village. If I needed copy to set, and if the editor were away, I usually chose the double-ledged matter first under the half-column heading that preceded the telegraphic dispatches of the day. I knew those sacred fonts of headline type, and could recollect what letter Grant captured Vicksburg in, what letter Fremont manumitted the slaves in, and in what letter Lincoln let McClellan go. When I came up to the city and looked with my own eyes on those very types I gave thanks; when I myself set the double-ledged dispatch that actually went

head of those stairs stood Jim King. He was large, sturdy, and rather good-natured than surly. But if, after drawing their pay and pouring libations to the art preservative and to the gods that did not, in the end, preserve their art—if these uneasy spirits returned to the office for the purpose of taking Jim King by storm, he stood at the head of the narrow stairs, and as the forlorn hope came up he hurled it out into the alley with something of a patent-right action of his own. Oh! the foreman must be a born leader in those days!

When the canal opened each spring new typesetters came to town. They were always all bad. Opie Read's foreman used to drive entirely into the wall the nail on which his victim's coat hung. But when Jim King discharged a man he either went up and turned off the poor fellow's light in the middle of his



Engraved by Williamson-Haffner Engraving Co., Denver, Colo.

CATTLE SCENE ON THE RANGE IN WYOMING.

first under the headlines I had at last grasped fame in my own hands; and when I saw Langley (a portly man, gold watch and fob, fine clothes) put the paper together—the paper that had come to the train in war times, that had made men weep and blanch and build bonfires—I looked sheer upon the greatest man I had ever seen. What were editors to him! What could they do but write, and had I not written to my cousin Laura even before I had learned to set type? But to put all that type together ready for printing, so that it would whirl around in a great circle, on a great cylinder, and there would come out a newspaper for war news—what a commander! I had been told when I was a boy that the daily paper was a product of the war, and must cease when the war closed.

The *Republican* office was up about ten steps or stairs off the alley between Randolph and Washington streets. At the

"take," or, in better moods, gave him this piece of friendly advice: "If anybody asks you to work for him tomorrow tell him you will see him in Joliet first." Well, one night a new man was told by a wicked printer that there was good money to be made in buying the baseball score—a little table with space rule, or lines running vertically, such as are to be seen in the tabulation of the weather every day. This space-rule table brought double price for setting, but there was no profit in it at that. So the poor wight bought the table about 9 o'clock at night. Then he went and got a *Republican* to see how the thing was set. Then he took an old score in type and spread it out over three long brass galleys, covering one of his cases. Then his proofs of takes already ill set came on and filled the other case, and it was soon evident that, however much he had boasted, he was a past grand blacksmith. About the word

"blacksmith": S. P. Rounds had made space rule that fitted any number of type lines. Before that the printer filed his space rule to fit. Our man now asked for a file, and was initiated into the convenient mysteries of labor-saving rule (brass lines) that needed no blacksmithing. Gradually, however, he got his old takes corrected, and toward midnight had the plan of the ball score well in mind (it could have been finished by a good printer in less than one hour). Long ago the galley containing the rest of the type for the ball game had gone to the turtles, with a gap left for this score. At 2 o'clock Jim King began making up the forms of type and missed the ball score. He came over and found that our man had it. But the new printer was so cheerful that while Jim looked hesitatingly on him for a moment, the storm was averted and Jim departed. "We'll put it in the last form," he said, and went busily about his increasing labors—for there is no such push and excitement in other working places as is seen at the closing of a daily paper. The paper would go to press at 3:20 A.M. At 3 Jim really needed the score. He again went over to the case, but saw that the printer was getting things together. Jim took the measure, set another man to helping a little, and left a hole in the last form in which the score could go at the final moment. The new man, of course, was impervious to the intense atmosphere of the place. He wrought, but without excitement. At last it was done. He sat on the cross-beam of his frame and meditated on the night's event. He would buy *Republicans* in the morning and send them to friends along the canal, marking the "table," and showing that he was already the chief expert up at the city. He set the tables at the city. The papers would give him notices.

Over came Jim King at 3:18, his eyes aflame, like the jabberwock's. All the excitement of the make-up was seething in him. He trod heavy. There was the beautiful table! There she was! He "lifted" her to see. She "lifted" all right. He hoisted her on his thumbs in the air and strode away like Sesostri. He was happy. Once more he was on time. He lowered her off his thumbs to go into the waiting gap. Two cubs or devils stood with wrenches at the sides of this, the last turtle. They began already to turn their wrenches. He lowered her and she would not go in. She was too wide, to the extent of the space rules. He whirled, put her in the broad palm of his good right hand, and sent her up so hard against the tall board partition that one of the long space rules remained in, fixed like an arrow-head, while the shower of type came down on the pates of the trembling assistant foreman and devils.

Friends of humanity hurried that subtle printer out of the composing room before Jim King got the forms down. That piece of space rule stuck up there, and Dana came and looked at it; he passed away, and McCullagh came and looked at it; he left, and Scammon came and looked at it; and they all laughed. It was sticking up there on the night of the great fire, and fell only when Chicago fell.—*John McGovern in Chicago Times-Herald.*



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AFTER THE HUNT.

THE EMPLOYING PRINTER.

CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

THE LEGALITY OF BOYCOTTS.

An important decision was recently handed down by the supreme court of the State of Michigan touching the legality of the boycott as applied by labor organizations. The case had been carried up from the lower court by Jacob Beck & Sons, millers, of Detroit, on an appeal from a decision which gave the Trades Council of Detroit the right to conduct a boycott against the milling firm, provided no acts of violence were resorted to. Beck & Sons had incurred the enmity of the unions by keeping in their employ a number of teamsters after they had severed their connection with the union. The boycott was conducted by means of circulars, which were handed to prospective customers as they approached the Beck establishment, and by visits of representatives of the unions to other customers of the firm to urge them to cease their patronage of the boycotted firm under penalty of a boycott against themselves if they refused. The method was essentially the same as is resorted to in most disputes of the kind and by which many employing printers throughout the country have been victimized on numerous occasions. The decision of the supreme court was to affirm the finding of the lower court with certain modifications. In these certain "modifications," however, the court has dealt a blow at this kind of boycotting from which it can scarcely recover unless the ruling is set aside by a still higher authority. In effect, it takes away from the labor organization the power to make any so-called boycott effective, and protects employers and workmen not members of unions from the assaults of the unions, as the following excerpts from the opinion will show. After declaring that the appellants (Jacob Beck & Sons), in refusing to discharge their teamsters, were doing nothing illegal, immoral or unjust to the defendants (the Detroit Trades Council, *et al.*), the court states:

The law protects them in their right to employ whom they please, at prices they and their employes can agree upon, and to discharge them at the expiration of their term of service or for violation of their contracts. This right must be maintained, or personal liberty is a sham.

So also, the laborers have the right to fix a price upon their labor, and to refuse to work unless that price is obtained. Singly or in combinations they have this right. They may organize in order to improve their condition and secure better wages. They may use persuasion to induce men to join their organization, or to refuse to work except for an established wage. They may present their cause to the public in newspapers or circulars, in a peaceable way, with no attempt at coercion. If the effect in such case is ruin to the employer, it is an injury without remedy, for they have only exercised their legal rights.

The law does not permit either party to use force, violence, threats of force, or violence, intimidation or coercion. The right to trade and the personal liberty of the employer alone are not involved in this case; the right of the laborer to sell his labor when, to whom, and for what price he chooses, is involved.

A boycott of labor as well as capital is, therefore, involved in this controversy. The acts and conduct of these defendants are not those of freedom, but of tyranny. . . . The law is the same for both, and is alike open to both. If the employers had combined in secret organization, established a rate and agreed to boycott in the manner these defendants boycotted complainants, any employer and his laborers who would pay more than the price the combination had agreed to, and had carried the conspiracy out as was done here, would these defendants consider that just and lawful conduct? Neither courts of equity nor courts of law would turn such employer and employes away from the temple of justice without a remedy.

In considering the threats made by the union, the court says that the law abhors subterfuges, and that threats in language are not the only threats recognized by law. Covert and unspoken threats may be just as effective as spoken threats. Courts have held that the display of banners in front of one's premises warning workmen to keep away are part of a scheme unlawfully entered into.

So when the unions distributed, on the street and in stores, circulars advising the public to boycott Beck & Sons, the court declares they intended to convey to the latter's customers that

they would be treated in a like manner unless they ceased trading with the Becks.

The distance that this was done from the mill of the complainants does not detract from its character or harmfulness. It was just as effective and as wrong when one thousand feet from the mill as when done ten feet from it. The act itself, not the distance, determines its character.

It would be idle to argue that these circulars were not intended as a menace, intimidation and coercion. They were so used and were a standing menace to everyone who wished to work for or trade with the complainants. They constituted a part of an unlawful scheme, and their circulation should have been enjoined.

The court furthermore holds that to picket the Becks' premises in order to intercept their teamsters or persons going there to trade, is unlawful.

It is an act of intimidation and an unwarrantable interference with the right of free trade. The highways and public streets must be free to all for the purposes of trade, commerce and labor. The law protects the buyer, the seller, the merchant, the manufacturer and the laborer in his right to walk the streets unmolested. It is no respecter of persons. And it makes no difference in effect whether the picketing is done ten or a thousand feet away. It will not do to say that these pickets are thrown out for the purpose of peaceable argument and persuasion. They are intended to intimidate and coerce.

The Century Dictionary definition of the word "picket" as a "body of men belonging to a trades union sent to watch and annoy men working in a shop not belonging to the union, or against which a strike is in progress," is quoted and commented upon as follows:

The word originally had no such meaning. This definition is the result of what has been done under it, and the common application that has been made of it. This is the definition the defendants put upon it in the present case. Possibly the decree is specific enough to include picketing, but we deem it our duty to place it beyond controversy.

If these defendants had threatened complainants' teamsters that, unless they ceased to work for them and joined the union, they had the power and would use it to induce all merchants not to sell them any goods by which they might support themselves and families, and had carried out this threat by issuing boycotting circulars and notifying merchants personally and by committees that they must cease to sell goods to these men, there would have been no act or threat of violence, but would the boycott or conspiracy have been lawful?

May these powerful organizations thus trample with impunity upon the right of every citizen to buy and sell his goods or labor as he chooses? This is not a question of competition, but rather an attempt to stifle competition. It is a question of the right to exist.

If there be no redress from such wrongs, then the government is impotent indeed. But such a combination is a criminal conspiracy at the common law, and in some States, in order to remove all doubt, is made so by statute.

The court quotes from Bishop's "Criminal Law" to show the true principle to be as follows:

It is in the line of competition, and every way just, for a laborer to seek an enhancement of his wages, and for an employer to desire to depress them. The end is lawful, and especially in the laborer is it commendable. But when the means devised for this just end is the destruction of competition by men combining to shut others out from the benefits which they claim for themselves, or to violate their agreements, or to commit assault and battery and other breaches of the peace, or to wield the power of numbers for the impoverishment of those who refuse to join or coöperate with them, or to move suddenly and together in a manner to injure the public, or even one person, the conspiracy is a public harm, calling loudly for punishment.

We are not unmindful of the difficulty often presented to the courts to determine what constitutes an unlawful boycott, and to determine what acts come within the jurisdiction of the courts to enjoin and punish, and what belong to the legislative department to protect the public against. As already shown, injury or ruin to one business may result from lawful competition and combination of either labor or capital, and, in such cases, the public are indirectly injuriously affected. In both England and some of the United States these combinations, which are supposed to injuriously affect the public, have been the subject of legislation, and unlawful combinations have been defined and punishment thereof provided. The aim of the courts has not been to introduce into their decisions new principles, but to apply old and well-established ones for the equal protection of all persons.

The finding is already said to have had a deterrent effect upon the organizations which it most directly concerned, and it is not unlikely to exert a widespread influence for the suppression of boycotts as its meaning becomes more generally known.

THE INAUGURATION OF THE SHORTER WORKDAY.

I must confess to some little disappointment over the failure of the Syracuse agreement to be generally accepted throughout the country. While some of the larger Eastern cities, where

the shorter workday had been in effect practically for several months past, developed little or no opposition, in the West and South the agreement was looked upon with much disfavor. In a number of cities, the failure of the employers to sign contracts built on the Syracuse plan was followed by strikes, the termination of which, at this writing, is extremely difficult of conjecture. It is to be believed, however, that the failure to adjust matters amicably will entail a great deal of loss upon all concerned and engender no end of ill-feeling, all of which is to be sincerely regretted by everyone interested in the trade.

In Chicago, I am informed, the attempt to get the employers to sign the agreement resulted in a mixed-up condition of



From collection of H. W. Fay.

Photo by Clark, Sycamore, Ill.

UNCLE JOHN.

affairs, in which every firm practically does as it pleases in the matter of hours, those granting the decrease being accorded a slight concession in the scale. A number of the employers have taken advantage of the union's proposition, but many have not and are still running along in the old way. The effect of this diversity cannot but have a deleterious effect upon the trade in Chicago, and already complaints are heard about the way in which the compromise is working. Efforts to bring about a uniformity of hours and wages may be made by the employers.

In Baltimore, as in many other Eastern cities, a strike was averted by the good sense of both employers and employees. The 9½-hour day was put into effect November 21, and an agreement signed to put into effect the 9-hour day on November 21, 1899. The unions made concessions in their scales, which partially made up to the employers the consequent loss in production by reason of the curtailment of hours.

The Employing Printers and Publishers' Association of Detroit report having gained a signal victory in the controversy at that point. Up till the eleventh hour both sides stood firm, the employers refusing to sign the agreement as presented and the unions threatening to strike unless the agreement was

signed. A joint meeting of the unions even went so far as to adopt a strike motion and to fix an hour when the printers, pressmen and bookbinders were to cease work in the event of the agreement not being signed. Better sense, however, prevailed. The committee acting for the unions, at the suggestion of the employers, submitted a revised agreement, under which things are to be left undisturbed until November of next year, when the inauguration of the nine-hour day is to be made contingent upon the unionizing of a competitive district which is to be determined by a joint committee made up of an equal number of employers and employees. Should the printers at work within this district not be organized within the time specified and subjected thereby to the same conditions as regards hours and wages as prevail in the union offices of Detroit, then the agreement is declared null and void and the employers are not bound to concede a shortening of the hours. In addition to the nonunion offices of the city itself, this competitive district will include many cities where unionism is now distinctly feeble, but from which, nevertheless, large quantities of printing emanate—such, for instance, as Battle Creek, with its five hundred or six hundred printers, and other places of somewhat less importance. It will be seen that the printers of Detroit have set a herculean task before themselves, but with the united efforts of both the employers' association and the unions, it is taking too big a risk to predict that they will not succeed. This coöperation between the two bodies is, I believe, unique in the history of the trade, and it will be watched with great interest by printers in other cities.

SOME QUERIES FOR THE GENTLEMAN FROM TOLEDO.

I think it has been demonstrated to the satisfaction of the readers of this department that Mr. Cherouny, of New York, is not to be driven from his purpose to educate the employing and employed printers into a better understanding of their relations one to another, by any species of sarcasm or chaff which the winds of criticism may drive in his direction. Therefore, no one will be surprised to see Mr. Cherouny come back at the audacious master printer from Toledo who sought to overthrow one of Mr. Cherouny's theories by poking a little fun thereat. Here is Mr. Cherouny's rejoinder:

When the silver delusion threatened our nation with economic disaster, I went "on the stump" to help common sense prevail against nonsense; and as often as I saw a multitude assembled to hear me demonstrate that 50 is not equal to 100, I felt a vision of a madhouse clouding my mind for a moment, and I asked myself: Are the people deranged that they should require rearrangement of their simplest mental functions?

A similar vision crept over me while reading the remarks of the Toledo "Anonymous" on my plain statements concerning the value of labor in printing offices. Can it be that there are master printers in our enlightened country who mistake labor to be an article measurable by a yard stick, or by a meter, like gas or electricity, so that its buyer, turning on the meter at 7 A.M., can tell at 4 P.M., with "cocksureness": Now I have 180 volts of labor force. Yes, there are some, and my Toledo friend believes so ardently in the mechanical commensurability of labor that he thinks it childish for me to say that as much labor force may run through the meter in nine hours as on different conditions in ten. So the Toledo "Anonymous" follows my friend from Rochester (see INLAND PRINTER, XXII, 55). He drives good principles to extremes, and by extravagant hyperbole tries to incite laughter slyly to evade argument.

Though I feel that you, good Toledo, do not care for a candid answer to your questions, I shall, nevertheless, treat them in good faith and forgive you the vanity of posing, like a fierce logician, by starting a captious controversy. You want to know, firstly, "Whether the same ten workmen employed eight hours a day would not produce more than they would under a nine-hour regime?" Now, please, pardon me for refusing to dispense glittering generalities, and give me the facts in the case before I proceed. Tell me (1) Which ten workmen do you mean? (2) What kind of work are they to do? (3) State the bodily strength of each. (4) Give a sketch of the mental faculties of each. (5) State where and how they have learned their trade and how long they practiced it. (6) What do they eat and drink and how do they live? (7) Do they or did their parents use alcohol? (8) Is there any hereditary disease in their blood? (9) Are they married or single? (10) What dispositions have their wives? (11) What is the temper of each of the ten men—sanguine, choleric or phlegmatic? (12) Do they believe in Christ, Moses, Darwin or Karl Marx?

Now, dear Toledo, begins a second and still more important chapter: (13) What kind of a man is the boss—sour or sweet, polite or boorish, evenly balanced or cranky? (14) Is the workroom dark or light, dirty or clean; do

the windows admit—cubic feet of air for each of the ten? (15) Is the office an enlarged hellbox, or does the spirit of order prevail among types and cases?

Should you not understand the relation of any of these fifteen points to the efficiency of the labor of your ten men, please state your objections and I shall gladly explain. I am not joking; everything concerning the workingman's life affects labor. Labor force is man himself, with body, brain and heart in systematic action. Labor force is the human soul shaping matter and putting the imprint of the Eternal on Mother Earth. Can you grasp—can you measure the spark of life that comes from God to transfigure His creation?

Your second question, "Where will cease the advance in production consequent upon the reduction of the hours of labor?" can thus be concisely answered: The advance in production ceases when the hours cut off from the working day have also cut off "that tired feeling." Some laborers yawn at 8 A.M., others at 4 P.M. Send them home, for even if an increase in quantity can be dragged out of the yawning hour, it will be at the expense of the quality of the whole. My own experience as a workingman is against the assumption that the extension of hours beyond eight increases the quantity of labor. As early as 1867 I struck for an eight-hour day, and my good old boss, Mr. G. Lauter, of New York, cheerfully granted my request, repenting his kindness only when a year later I left his employ to become his competitor.

Should you want a more definite answer to the question for the point at which the flood-tide of energy ebbs away till its fine channels—the nerves in the brain—are dried out, then ask the work-horse on the street. It is there where the animal lays flatly down, though the driver's whip lacerates its skin. The average workingman is not so outspoken as the horse; his mind, often jaded by attempts beyond its power, still tries to exert its force again. Therefore, the horses need no unions, but men do to have the tide-gauge of labor fixed by experience.

Now for your last question, "Ought we not, in common honesty, to increase the wages of our employes when we decrease their hours of labor, since we at the same time increase their earning capacity for us?" Good friend, what trap do you lay for me? As the Pharisees asked Christ, "Is it lawful to give tribute unto Caesar, or not?" so you put in your final question; and as He, perceiving their wickedness, curtly answered, "Render unto Caesar the things which are Caesar's," so do I answer: You hypocrites, render unto labor the things which are labor's.

THE COST OF A STRIKE.

Evidence of the enormous losses occasioned by ill-advised and unnecessary strikes continues to pile up. Here is something from a recent issue of Bradstreet's:

The great waste and damage to a country's industries involved in a great strike is well shown by some lately published statistics of the losses caused by the strike of the Welsh coal miners, which ended recently. This cost is placed at \$30,000,000, or \$1,500,000 weekly during the period the strike lasted.



Photo by F. E. Foster, Iowa Falls, Iowa.

THE GOOD SAMARITAN.

Besides this, it is estimated that the loss in coal freights alone was fully \$7,000,000, while the losses of the railroads are placed at \$2,000,000. That the wages of sailors, the amounts paid for dock dues and other fairly measurable items were heavily reduced goes almost without saying. The indirect loss, some of which may never be regained, caused by the diversion of the coal trade to other countries is, of course, incalculable, but the decided boom given the American export trade in coal to British colonial ports is of too

close a date to be forgotten. It has even been stated—though, it is claimed, without adequate foundation—that the annual autumn maneuvers of the British channel fleet were postponed because of the strike.

NOTES.

STRIKES over the shorter workday question were reported from Columbus, Ohio; Galveston, Texas; Minneapolis, Minnesota; and many other points.

A NEATLY printed announcement card announces the removal of W. F. Roberts, "The Perfect Press," to 730 Fifteenth street, Washington, D. C.

THE Thomas Knapp Printing & Binding Company, Chicago, issued a circular notifying their customers that their prices would be revised January 1 to meet the change brought about in the working hours of their employees.

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

Ex-Secretary of Agriculture J. Sterling Morton is publishing an interesting weekly in Nebraska City—a much more creditable occupation by the way, than dispensing garden seeds to importunate congressmen and political farmers, with which

Economic heresy, perhaps, to say it, but it is true nevertheless that things are not as in the days of open prairies and \$1.40 wheat. Now the earnings of many depend upon the expenditures of others. The patrons of gin mills may sink into gutter-snipe iniquity, and barkeepers may expend their blood money in striped bosoms and red neckties, but some little woman sewing her eyes out in a dingy attic on such things may be unwittingly thankful for that, while the members of the Brewery Workers' Brotherhood have got to live somehow. Whereas, he who saves his earnings, builds a home and becomes a conservative, a "safe" member of society, succeeds eventually in bringing other workers into the world to compete with those already here. Parenthetically, one might remark, it is curious our immigration restrictionists do not see this point and call for a "be it enacted" to impose continence, or to do as Italy once did with her newborn infants.

The Mortons and the Atkinsons would have been the real thing in the days of Ben Franklin, but that is a long time ago. Such ideas we know filled the mind of the redoubtable Benjamin when he passed through the wilds of New Jersey on his way to Philadelphia with a loaf of bread sticking out of each pocket and another in his mouth. But were he with us today and attempted to carry two forms upstairs to our one, as he did in London, we would denounce him as a rat, as taking bread out of other people's mouths. Were he now to explore the

heavens with his kite for stray currents he must know that resultant inventions would consign many of his fellows to perdition. In such a state of affairs, reconstruction is certainly needed, if not in old-fashioned ideas, then it must be in things material. So it happens, notwithstanding, our ex-secretary is a staunch upholder of things as they are, including the gold cure. While traveling through Nebraska, the writer met whole families moving away from the place and thanking Providence for it. Still Mr. Morton can see nothing wrong but lack of character and uncalled-for discontent. The country passes through the throes of a panic, business topples, thousands hunger and worse; still no change. Nothing but gold, gold and fidelity to debts. Men meet to discuss the situation and seek remedies, and the *Conservative* calls them fools and asses, pillories them in name before the eyes of its readers, blinded frog-like by the glitter of the yellow metal, who continually exhort a diminishing confidence to hypothecate a putrescent prosperity, which makes one almost seriously recall that even the solitudes of Asia were once covered with

flourishing cities. Yet, while partaking nothing of the *Liberator* stamp, the *Conservative* is an interesting paper, even though one does not entirely agree with it. We admit the necessity of a single monetary standard; that is, one value measure, just as there can only be one weight measure, such as an ounce, or one space measure, such as a yardstick. But we cannot see why such value measure, though expressed in gold, should be made of it, any more than all ounce weights should be made of brass or all yardsticks should be made of oak. Should this latter be the decree of the state, we are inclined to believe that oak would take on a new value, that it might be cornered, and some would enter the business of loaning yardsticks at a profit (interest). We can further suppose a Yardstick Loaning and Savings Institution, duly chartered (National Banking Act), in which widows and orphans could be induced to invest their funds, and thus give legalized robbery sufficient excuse to pose in the front pew of orthodoxy. This analogy leads us to the



From collection of H. W. Fay, De Kalb, Ill.

BREAKFASTING.

Photo by Harry Ormsby.

practice, be it said, Mr. Morton was not in entire sympathy. An air of pioneer and prairie life incidental to Nebraskan growth and affairs is stamped upon the pages of the *Conservative*, which serves to relieve the dryness of currency problems, the care of forests, criticisms of militant territorial expansion or the passing of the red man. Mr. Morton is expressly hard upon certain turbulent elements that have grown up around him in seeming mockery of his conservatism, and in loud and pestiferous voices are demanding relief from burdens that to them are both apparent and real. He evidently belongs to that galaxy of which Edward Atkinson, of Massachusetts, is the luminous star, and, like him, is imbued with the old ideas of thrift, hard work and character to pull one through life's struggle. All of which is good in its way, but still open to revision in this later day of corners, wires and wheels. For, as a matter of fact, it has now come to pass that he who saves his earnings is an injury to the community while he who spends is a benefit.

opinion that gold has an artificial value which benefits its manipulators to such extent when purchasing the labor of others, and that it is by placing gold against products that its value should be discerned, not by placing coin against bullion.

In other words, it would seem that while gold is all right as a measure of values, it is all wrong as money, which need not be based on gold, though expressed in it and possessing its proportionate value. It could be of paper, based on real estate, worth so much gold, and yet gold never enter into the actual transaction; it could be of certificates representing stored-up grain, as it sometimes is, and again measured by gold; it could be of tobacco certificates, as it was in early Virginia, then measured in shillings, by whatever a shilling was. But let one offer a mortgage to a bank today for such notes, and he will meet a refusal, for it can only give such notes as are authorized. As these notes are limited and scarce, interest must be paid for their use; hence is business first curtailed, then plundered. Nor can any person issue such money without the payment of a 10 per cent tax, which is an effectual bar to competition in banking, while it may run wild in printing. Another instance that shows it is the lack of competition, not because of it, as many nowadays believe, that industry is in an abnormal condition.

So the naval line is jealous of Hobson, and the Maria Teresa could have been saved but for it. What a beautiful example of the state's ability to manage "all the means of production and distribution." Army surgeons are incompetent and must be replaced by practitioners who have developed under competitive civil life—but competition must not be in the new order. It required private resources to relieve the distress of Alger's camps; regulation failed to work—Dewey cut a cable to avoid it. A Merrimac was bought for \$100,000 more than its cost price, and then sunk as worthless. Now Miles, Shafter, Corbin, Long, Roosevelt, and all the rest, are haggling over jealousies and mistakes. In the midst of it we are told that the Filipinos do not know how to govern themselves, and need our expansion, while here is a Chicago organ advocating municipalism and nationalism in one column, and innocently remarking in another: "While General Wheeler was on the witness stand [war investigation] the promise was made good, the bribe paid—his son was jumped from a second lieutenantcy to the rank of major, over the heads of 1,716 other officers." Possibly there may come a time when the altruism of Cyrano de Bergerac will fill mankind, and such weaknesses be buried in a desire for the success of others, but common sense is not likely to be sidetracked by such visions.

NOTES.

SEVERAL daily papers now float the union label.

THE printers' label is registered in twenty-eight States.

THE New York Times is progressing since reducing to 1 cent.

NO. 6 HAS secured substantial gains on Brooklyn newspapers.

CANADA'S recent Trade and Labor Congress adopted the single tax.

THE eight-hour law is frequently violated at the seat of government.

THE Klondike has now a printers' union, chartered by the International.

FRANK PICKETT, labor reporter, Boston Herald, is president of the Central Labor Union.

W. A. HUTCHINSON, ex-secretary of the International, is postmaster at Oak Park, Illinois.

PORTO RICO printers have already gone on strike. Score another for American civilization.

THE strike of the women packers of the Continental Match Factory, Passaic, New Jersey, controlled by the Gould interest, terminated through hunger, and the women returned to work

at the reduced scale, under which they claim they cannot make more than 45 or 50 cents a day.

ARTHUR CAPPER, of the Mail and Breeze, is a candidate for the State printership of Kansas.

SECRETARY BRAMWOOD has issued a neat brochure giving a history of the Home, with illustrations.

THERE are two union printers on the Industrial Commission, John M. Farquhar and John L. Kennedy.

THE National Association of Newsdealers would ally with the International Typographical Union.

A MEMBER of Washington Union has perfected a logotype case that saves thirty per cent of labor.

BOSTON Union will produce a handsome souvenir of 150 pages on its fiftieth anniversary, December 14.

THE printing trade in Texas has been free from industrial disputes during the past year. It is well organized.

THE International Typographical Union committee on copyright reports that the present law is a failure so far as printers are concerned.

KEELY is dead and his perpetual motion is said to be buried with him. Nirdlinger now appears on the scene of atomic disturbance with his airship.

THE Havana Reporter announced on October 19 that it was the first American paper published at Cuba's capital. The Havana Advertiser has also appeared.

FOREKNOWLEDGE of disinheritance did not deter Bolton Hall, son of Dr. John Hall, pastor of New York's swelldom, from casting his lot with labor and reform.

OWING to liability laws, employers are now insuring employees. The cost, of course, will be added to the product, and the workers will pay for it. Another instance of freak legislation.

THE labor department of the daily newspaper is a potent sign of the times. Such are those of John F. O'Sullivan, of the Boston Globe, John Bogert, of the New York Journal, and Paul J. Maas, of the Chicago Times-Herald.

IT now turns out that the Industrial Commission is not approved by those dignitaries who pose for Labor. But what of their repeated indorsements of the Phillips bill in conventions and elsewhere? Chaff or politics—which is it?

THE New York Booksellers' League is devising means to counteract the competition of the department stores. A combination of publishers is suggested, which should place all booksellers under contract to maintain a fixed price upon all copyrighted books, and especially upon standard works.

A PARIS dispatch says: "The recent strike of typographers in Antwerp suggested to the Petit Bleu the possibility of publishing a newspaper without a single printed letter, and therefore without the aid of printers. At the end of the week it published a supplement, the pages of which were simply photographs of typewritten copy."

"LIBERTY the Cubans now have; what we must send them next, and in full measure, is food for the starving, clothing for the naked, medicine for the sick," says the New York Sun, while underneath its windows every night, wet or dry, can be found a bunch of Americans stretched out, trying to get heat from the pressrooms on Newspaper Row.

THE lack of progress in English workshops is said to be largely due to the greater advantages accorded patentees in America and the colonies, inventions being thus attracted abroad. A recent English commission also cites strikes, which make order deliveries uncertain, and the technical schools of Germany. Just why certain English laborites should deplore the lot of the inventor, as is the case, is not quite clear. Labor has no reason to further patents.

ANDREW CARNEGIE, after some newspaper notoriety, has been apparently lassoed as a juror in New York City. This is

the same special jury list that Millionaire Clafflin tried to evade until it was explained to him. To it shall be referred all cases desired by the district attorney, such as an injunction, or like the recent case of the Oshkosh woodworkers. Jurors must also agree to convict under a law which they may think unjust. Somewhat different from the jury secured by the barons from King John.

"WHERESOEVER the Roman conquers, he inhabits," said Seneca, but the New York Central Labor Union—and labor generally, it seems—will not agree with the renowned philosopher's observation when applied to America and the Philippines. At a recent meeting the subject was brought up by a delegate from the engineers, who moved a protest against disposing of the islands to a syndicate, and this brought out an amendment, opposing annexation of any Spanish islands, from a delegate of the cigarmakers. This was followed by a motion from a delegate of the musicians to add the words "unless the islands be given a form of self-government." It was finally decided to refer the whole subject to the unions for an expression of opinion.

THE treasurer of the New York Central Labor Union having been arrested for doing picket duty, Chief of Police Devery replies to that organization's protest: "I will see that the members of the Central Labor Union and other kindred organizations are protected in their rights the same as any other class of citizens. As long as they keep within the law and do not resort to violence, bulldozing or intimidation I shall see that the police will not annoy, harass or arrest them. On the contrary, the police in such a case will aid them in any way that they can consistently do so." This contains the essence of both English and American law on the subject of picketing or patrolling, although judging by the many acts of violence on the part of the police in such cases it seems not to be generally known. The mere persuasion of workmen not to take employment, and not attended with disorder or physical or moral intimidation, is now held legal.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Bound in cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. \$2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. \$3.

LESSONS ON DECORATIVE DESIGN, by Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. 173 pages; 34 plates. \$2. The Inland Printer Company.

THEORY AND PRACTICE OF DESIGN, by Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining the fundamental principles underlying the art of designing. 216 pages; 49 plates. \$2.50. The Inland Printer Company.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Bound in cloth; 158 pages. Illustrated with examples of three-color and half-tone engraving. The Professional Photographer Publishing Company, Buffalo, New York. \$2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. \$2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages with color plates and diagrams. Bound in red cloth. \$1.

THE PROPER THICKNESS OF ZINC.—R. McC., Baltimore, Maryland, asks: "What is the standard gauge for zinc used in photo-engraving?" *Answer.*—There is no standard. Zinc in sheets the thickness of No. 14, as indicated by Stubs' wire

gauge, is the kind most generally used in line engraving. No. 16 zinc can be used, and is used in many places, for half-tone engraving, while some operators who burn in enamel on zinc insist on having it No. 12, Stubs' gauge.

ENAMEL FOR ZINC.—C. U., St. Louis, sends a proof from a half-tone plate etched on zinc with enamel, and wants to know if anyone has done such a thing before. *Answer.*—Enamel is used on zinc as readily as on copper when the zinc is pure. Hard zinc requires such a strong acid bath to etch it that the heat generated loosens the enamel protection, though some etchers, by using great care, etch half-tones on hard zinc with enamel.

THE BEST HALF-TONE SCREEN TO BUY.—"Tyro," Toronto, Canada, wants to know "the most suitable half-tone screen to buy when only one is to be purchased." *Answer.*—What "Tyro" refers to is what number of lines to the inch would be most serviceable to him in a screen for commercial purposes. This will depend on the kind of business you are seeking. The coarsest screens in use are 60 lines to the inch; these are used on New York newspapers. The finest screens used on magazines are 200 lines per inch. Now, if you will get a screen between the coarsest and finest in use, you should hit a medium screen—midway between 60 and 200 we find 130, and that is about what you want. The screen which manufacturers have in stock is 130 lines to the inch, and this will suit most uses to which half-tone engravings are put.

ETCHING BRASS PLATES.—L. Baer, Chicago, asks: "Could you inform me how to prepare brass plates to be photographed and etched. I have tried a good deal, but without success." *Answer.*—You can sensitize brass plates with enamel as used on copper or with bichromatized albumen, as on zinc, to make the photographic print—and the brass can be treated afterward as if it were zinc or copper. Most trouble is found in etching the metal, so that no precise formula can be given for the mordant or etching solution. There are so many varieties of brass, a mordant that will suit one kind will be a failure for others. Brass is an alloy of copper and zinc, but it often contains lead, iron and tin. The mordant that will etch the zinc in it will hardly affect the copper, and no mordant will etch the lead. Each etcher has his own secret mordant, which etches the particular brass he handles, and these mordants are chloride of iron, nitric acid, chromic acid and mixtures of them. A broad rule in the matter is this: The redder the brass the more copper it contains, and the yellower or whiter the more zinc in it. Chloride of iron is a good mordant for copper, and nitric acid the best mordant for zinc, so the etcher can judge by the color of the brass the best mordant to use.

MAKING EMBOSSED DIES.—A. W. M., Chicago, writes: "I have purchased Jenkins' book on 'Photo-Engraving' for the purpose of getting information regarding zinc etching. What I wanted to do in that line was to etch embossed dies, using a bronzed proof of the job for my negative. I have followed directions carefully in regard to sensitizing solution by bichromate of ammonium and egg albumen, etc., and have varied the solution in different ways, but I cannot seem to have even the very coarsest lines rub out clean and sharp after rolling up with transfer ink. Have also tried different lengths of time in exposing, but with varying results. Have tried two different makes of transfer ink. Is there any other process of securing the plate in relief that is simple? Can do the etching quite satisfactorily." *Answer.*—Your trouble is undoubtedly due to the paper on which you make your bronzed proof not being transparent enough. If you will take the thinnest onion-skin paper to pull your bronzed proofs on and proceed as Jenkins advises, you will find an improvement. To make the paper more transparent, lay it on a hot plate and rub the back with a lump of paraffin. Try printing from three to five minutes in the sun, or ten to fifteen minutes by electric light. The counter you will get from a positive will be an intaglio. To make a die, pull a proof from this intaglio on onion-skin

paper, bronze it as before, and use this print as a negative, when you will get a relief plate or a die.

FORMULAS FOR THREE-COLOR WORK.—W. M., Milwaukee, wants advice as to the best book to buy from which to learn three-color work. *Answer.*—"Zander's Tri-Chromatic Printing," together with Jenkins' and Austin's books, will give you some idea of the theory of three-color work, but a whole library on the subject will never teach you how to make practical three-color plates. This is written in answer to many inquiries on this subject. Process men see the marvellously beautiful exhibits of three-color engraving and printing, and they think at once that is the kind of work they must do. They might as well pick up a beautiful watch and say, "I must make one like it." To give you a slight understanding of the difficulties involved in prosecuting this work, let us consider the bird shown as an exhibit of three-color work in Jenkins' book. Remember that the engravers of these three-color plates had a force of competent men, each one trained by the expenditure of much money in experimental work before he learned to perform his special part of the work. Further, the presses to print it were the best made, and the pressmen the most skilled that could be employed. Now, in order to produce the first three-color print, three negatives were made of the bird; then three positives; three half-tone negatives from the positives and three positive prints on copper followed, after which three etchings and then three printings in three colored inks. You should also understand that in the eighteen operations required to make a single three-color print each one must be performed exactly right; the exposure each time must be precisely the correct one, and the developments must be judged perfectly; and finally, just the proper proportions of the three inks must be laid on the paper or the result is not right. These are but a few of the obstacles to be surmounted in three-color work, and they are overcome only by the expenditure of much capital and a combination of skilled workmen.

HALF-TONE HUMBUGS.—Several inquiries have been received for an opinion regarding the "Fantastical" Half-Tone Supply Company of Baltimore, Maryland. This concern offers for \$25 a complete half-tone outfit, including material and instructions so that a boy of fifteen can make half-tones, at a cost much less than others can buy the copper on which to engrave them. Here is just one of the propositions of this concern: In the elaborate circulars with which they have flooded the newspapers, they show some single-column half-tone proofs. The cost of materials for engraving these single-column half-tones, they claim, is but 3 cents; they offer them to those receiving their circulars at 50 cents, "one-fifth the regular price" charged for such work. In brief, this concern offers to sell for 50 cents half-tones which cost them, for material, only 3 cents and for which other photo-engravers charge \$2.50. Just think of the possibilities of money-making here. All this Baltimore company need do is establish one of their \$25 outfits in each of the principal cities and they could soon control the half-tone engraving of the country, up to 4 by 5 inches in size. Greater wealth than that of the Klondike would be theirs in time. But with a philanthropy as commendable as it is rare this company offers anyone an opportunity to make a fortune. From one of their letters at hand they agree to send their complete outfit, materials and instructions, on receipt of \$5, and for \$2 they will supply enough materials to keep your photo-engraving establishment running two weeks. According to their circulars a boy of fifteen can make six $3\frac{1}{2}$ by $4\frac{1}{2}$ half-tones in three hours, or eighteen per day. In two weeks he would make 252 half-tones containing $15\frac{3}{4}$ square inches each, which, according to their circular, he can get 18 cents per square inch for, or \$714.42 in two weeks, on an investment of \$7. This scheme leaves no field for the "gold brick" or "green goods" people. It also injures the business of the concerns who advertise a complete printing outfit, "Every man his own printer," for \$1.50, or the easy-running dynamo for \$1. It should be

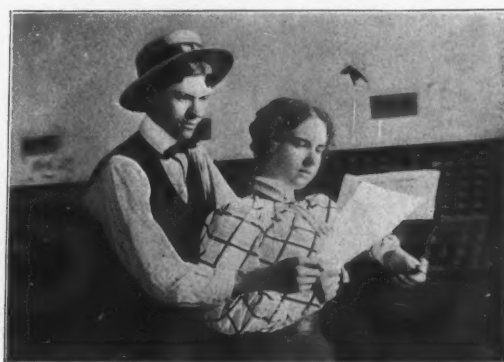
hardly necessary to warn people against these concerns, but they are likely to do business while that saying of the experienced P. T. Barnum holds true: that "There is a fool born every minute."

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TRALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

CHINESE NAMES.—H. H. M., New York, asks: "Can you throw any light on the compounding and capitalization of Chinese names? Shall we print Hong Kong, Hong-Kong, Hongkong, or Hongkong? Wei-Hai-Wei or Wei-hai-wei? Li Hung Chang, Li Hung-Chang, Li Hung-chang, or any other of a



IN A COUNTRY PRINT SHOP—"A TOUGH PIECE OF COPY."

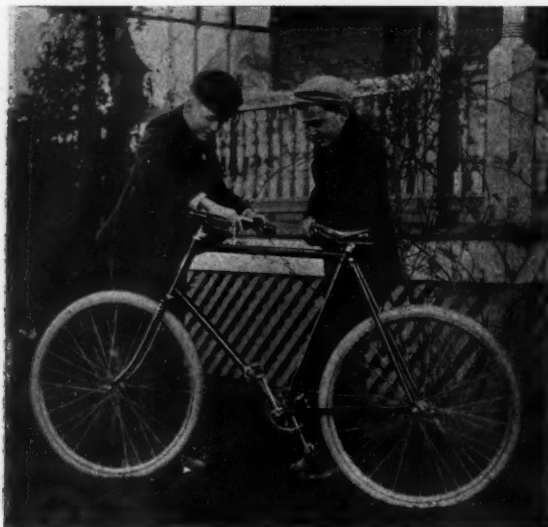
dozen ways?" *Answer.*—An answer was sent by mail, but it was so lame as to reach conclusion that it is not worth printing. Does any one know anything like an approach to consistency? Every form possible seems easy to find in books.

NOT POSSESSIVE.—A Printer, Waycross, Georgia, writes: "There is a block here owned by Mr. Owens, and known by his name. Should it be called 'Owens block' or 'Owens' block'? I think it should be without the apostrophe in calling it the Owens block, but it needs one when the article is omitted." *Answer.*—The apostrophe is superfluous when the article is used, the proper name being then an adjective, as "Waycross" is in a "Waycross printer." Otherwise the proper form is "Owens's block," though many who know far more than I do omit the extra s. As many, however, use it, and they have all the reason on their side. Without the s no difference is represented in sound between ownership by Owen and that by Owens.

"INDORSE."—W. F. D., Valley City, North Dakota, writes: "When citizens and business men sign a paper commending the candidacy of a certain man do they 'indorse' him? If I agree with them do I 'indorse' him? Is the word 'indorse' properly used in this sense? The synonyms would lead one to infer that it is not. Literally, the word means to write upon the back of a check, draft, or bill of exchange. Figuratively, it is much used in newspapers in this part of the country in the sense first above given. Is it good English?" *Answer.*—The dictionaries do not define the word for the use here challenged, but it is very common, and no worse than the figurative sense which is given in the dictionaries, as, in the Standard, "To give sanction to; confirm; approve." It is but a slight and natural step from sanctioning a man's candidacy or nomination to sanctioning the man himself. As no other single word seems available, it is likely that people will continue to use "indorse." A candidate might be said to be "recommended," but that

would not express exactly the sense intended by those who use the other word.

CUISINE FRENCH AND FANCY MENUS.—J. S., Old Orchard, Maine, writes: "During the summer season I have daily dinner bills for several hotels to print, and some of them make more or less pretense of putting up a 'French bill,' although if the French cuisine is no better than the French language used in the copy by the so-called French chefs, the guests have my sympathy. Can you inform me of any work or treatise that will familiarize me with the terms and nomenclature of French cuisine other than an exhaustive study of the language? Is



THE NEW WHEEL.

there any paper published in the interest of chefs and hotel cooks that would help me, and especially in the matter of using the accented letters in the French? Also, can you give me the address of some first-class house dealing in or manufacturing fancy menus? I find that our New England paper-dealers have a small line which is very appropriate, inasmuch as they are very 'crumby,' but they 'won't go' when Western houses send samples to the hotels direct that are far superior in every respect. These questions are ones that I doubt not have occurred to many other printers." *Answer.*—For the present we will leave these questions with our readers, and trust that some one will answer them soon.

MISUSE OF A WORD AND OF A HYPHEN.—T. F. S., New York, writes: "(1) In Johnston's 'American Politics' I find the following sentence referring to incidents of the year 1760: 'The attempt at once awakened the principle of popular sovereignty, and the continuing contest increased the extent of its acceptance until it became strong enough to overcome the forces which had hitherto held it in check.' Is this not a misuse of the word 'hitherto'? Should it not read 'theretofore' or 'up to that time'? To me this appears to be in line with the incorrect use of 'future' for 'subsequent.' 'Hitherto,' like its synonym 'heretofore,' refers to past time extending to the present—never (except in the historical present) to time preceding and ending with a point in the past. (2) Under the word 'flying,' in the Standard Dictionary, the term 'flying-fish' is given. This seems right enough. But the two-word form is used for all the other similar terms; as, 'flying frog,' 'flying squirrel,' etc. What reason exists for compounding 'flying-fish' that does not apply with equal force to the other terms?" *Answer.*—To the first question we need express nothing more than agreement with the opinion expressed. The second may be answered by saying that the dictionary editor who defined

"flying-fish" wished the hyphen used because the term is specific—that is, names one particular kind of fish. In the other cases the words mean only what the two words say. There is also a definition of "flying-fish" for which it should not have a hyphen, its sense being of the same general nature as that of the other phrases.

A QUESTION OF TENSES.—We have received a letter from a proofreader who, in a way that precludes statement of the question just as it is asked, finds himself bothered by disagreement between himself and an editor in choice of present or past tense in indirect quotation. It is a matter in which the editor is right and the reader wrong, yet the latter assumes that there can be no doubt of his correctness. He complains of being compelled to use the past tense where nothing but the present will answer—"that is," he writes, "in quoting in general terms the words of a speaker. That is, an unchanging and unchangeable condition of affairs should be in the present tense, and nothing is gained by using a past tense." A clipping inclosed shows the changes proposed by the reader and rejected by the editor, and each suggested change of a verb in the past tense to the present tense is followed by another past tense unchallenged. For instance, where the reading states that some one said that a certain industry "was" in poor condition, the reader would have changed the verb to "is," and instead of "there 'were' opportunities" he would have had "there 'are' opportunities," although he would have left in two other sentences "could be" and "would have." If the present tense should be used in one instance it should in the other; but the past, as a matter of fact, is right in both. One would never say, "He told me he has something"; but always, "He told me he had something." This always indicates present possession, yet the past tense is used in expressing it; for possession at a former time the saying is "he had had." Our question is about sentences of exactly this nature. Thus it is seen that "an unchanging and unchangeable condition of affairs" should not always have its verb in the present tense, because the proper verbal form is that which agrees with the general form of the assertion, which is sometimes of something that is past.

NOTES ON PRACTICAL BOOKBINDING.

BY A BOOKBINDER.

In this department it is purposed to give such notes and answers to inquiries as may be of value to the bookbinding trade, as well as to furnish a medium for the interchange of opinion on matters of interest to bookbinders generally. It will be the effort of the conductor of this department to answer all inquiries as promptly as possible, but as some matters require research, unavoidable delays must be expected. No inquiries suitable for answer in this department will be answered by mail.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.—By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates; cloth bound. \$1.50.

BOOKBINDING FOR AMATEURS.—By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations; cloth bound. \$1.

MANUAL OF THE ART OF BOOKBINDING.—By J. B. Nicholson. Contains full directions in the different branches of forwarding, gliding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper; cloth bound. \$2.25.

WHAT harvest there is for the book binder is reaped at this time of year, and members of the craft are now found turning up their noses at jobs for which they struggled rapaciously in the spring.

THEO. D. FOSTER, of Cambridge, Massachusetts, has patented (No. 614,426) a reversible book cover, having leaves which are flexible near the back, so that either cover may be bent around the back of the book flat up against the other cover.

WHERE the cover designer's sketch requires leaf stamping on top of ink, there is trouble in store for the bookbinder. Only the best binders' ink should be used, and as many days

as possible allowed for drying before the leaf work is begun. Some of the cheaper inks seem never to reach a state of perfect dryness.

THE PRICE OF BUFFINGS.—The price of buffings has recently been so variable that binders avoid as much as possible giving estimates requiring this leather. Skivers in different grains and finish are substituted, plenty of brass-boarded and water-grained being offered at \$7 per dozen.

KERATOL can be sized for stamping with brown shellac dissolved in alcohol, but this must be allowed plenty of time to dry, sometimes two or three days. It is a peculiarity of keratol that either metal or aluminum work much better than gold for stamping. The main objection to this material is the difficulty of stamping it nicely.

LARGEST BOOK IN THE WORLD.—What is said to be the largest book in the world was bound by order of George IV. in 1823. It measures 5 feet 10 inches in height, by 3 feet 2 inches in width. The edges are gilded, and the sides, that required eight skins of morocco to cover, are closed by two great bronze clasps. The smallest is Schloss' English Almanac of 1839. This book of a hundred pages measures $\frac{3}{4}$ by $\frac{1}{2}$ inch. These two volumes are to be found in a neglected corner of the British Museum.

ARRANGEMENT OF INDEXES ON BOOKS.—I. K. A., Boston, Massachusetts, writes: "Is there any book published giving the proper arrangement of indexes, the number of divisions to each letter and space to each division for the various sizes of indexes? If not published in book form can you advise me where I can get the information." *Answer.*—The proper number of sheets to be left between each letter, on a book of thirty leaves, up to a book of 480 leaves, can be obtained from a small pamphlet published by H. Griffin & Sons, 75 Duane street, New York City. The mailing of a stamp to them will secure it.

A COVER of the Bowen-Merrill Company, of art linen, has no less than ten inkings. The title of the book is "Johnnie," and on the cover near the top, Johnnie, bare-legged, is stretched on the grass whittling a stick, while his dog, in glossy black, with lolling tongue, watches beside him. This is an extreme example of the present tendency toward manifold inkings that has been previously noted in these columns. The white cloud and blue sky effects are carefully treated, and, with the background coloring, produce a result that is extremely artistic, reflecting credit on the bindery capable of executing the work as well as on the artist who designed the cover.

LIQUID PADDING GUM.—F. W. Williamson, Barrie, Ontario: "Kindly explain proper treatment of liquid padding gum. We have a gum which is very thick and sticky, and no amount of heat or cold will harden it when applied to the pad. I have tried reducing its consistency by boiling within a tin vessel placed in hot water, but this had not the desired effect. Neither did placing it within the range of the dry hot air of a furnace. Although it became hardened for a time under the latter treatment, in milder atmosphere it became quite soft again." *Answer.*—Your padding compound is undoubtedly no good. Use one of 7 parts binders' glue, $2\frac{1}{2}$ parts sugar and $\frac{1}{2}$ glycerin. If this does not harden in your climate, reduce the quantity of glycerin.

THAT mediæval bookbinders made a practice of hiding valuable manuscripts in their bindings is a recent discovery, made by Professor Gregory, of Leipsic, now lecturing at the Chicago University. Professor Gregory, while overhauling some old volumes of the great Berlin collection purchased by the University, discovered a parchment protruding from the binding of a book, worn at the corners. On examination the parchment proved to be a very old manuscript of Roman law, dating from the eleventh century. Further investigation

revealed many more valuable parchments hidden in the same manner between the outside covering and the board. And now a careful search of the entire collection is to be made with every promise of a rich reward.

DEATH OF MISS EVELYN HUNTER NORDHOOF.—Miss Evelyn Hunter Nordhoof, bookbinder, of San Francisco and New York, died suddenly in the early part of November. Miss Nordhoof, after a tutelage under the celebrated Sanders, of London, opened a studio in New York where she zealously pursued her studies, only recently attempting to bind for the public. She advocated art bookbinding as an avocation for women and gathered about her a school of enthusiastic young ladies who studied under her direction. Recent exhibitions have contained many examples of her bindings that have been praised for their originality of design and painstaking execution. Miss Nordhoof was a free lance, unincumbered by our traditions and working along paths that our craftsmen dared not tread.

EMBOSSING HAT TIPS.—H. A. G., Detroit, Michigan, writes: "As I read your monthly, THE INLAND PRINTER, I found, in the April issue, how to use gold, silver and aluminum leaf embossing. I followed your directions, but they do not answer my purpose. What would you advise me to use for a proper sizing in the embossing on hat tips like the sample which I send you, and how to use and handle it?" *Answer.*—You have probably stamped this sample before the sizing was dry. Use fish glue and water, applied with a very soft sponge. If this is done carefully only the froth will attach to the fabric. Have the size a little stronger than what you used on the sample. The material you are using is very poor for the purpose, as it is too loosely woven to hold the leaf firmly. Use some firmer material that will not pull out of shape when you clean it.

THE BOOKBINDERS' ASSOCIATION OF NEW YORK.—At its November meeting the Bookbinders' Association of New York granted the union's request for a nine-and-a-half-hour work-day, beginning November 1, with an understanding that it shall be reduced to nine hours in a year. Mr. C. F. Weimar, president of the bookbinders' union, appeared at the meeting and



"NO LOCK ON DAT CHICKEN-HOUSE DO'."

made an earnest appeal for the adoption of the shorter day. At this meeting the bookbinders also agreed to put into effect the recommendation of a committee appointed to settle the prices to be charged for the storage of sheets. This has been embodied in an address to the trade, and there is every promise that these charges will be made uniform throughout the country. An appeal is made to the bookbinders in every State to act in concert on this question, as the demand is a just one.

INQUIRIES ON EMBOSSING.—G. T. K., Los Angeles, California, inquires: "1. Is there any work published on hot

embossing and stamping? If so, where can I obtain it; if not, can you help me a little by answering the following queries: Can such work be done on a platen press (half medium)? Does hot embossing improve ordinary work, such as fruit labels; does it prevent the breaking of the paper in the deep spots, and does it make the emboss more lasting? I do a great many labels on a Universal cutting and creasing press (size 22½ by 30) running a sheet 21 by 28, with ten can labels, from ordinary electros, mounted on wood, and although I use hard force dies (composed of litharge and glycerin) and make them full depth, the emboss is not permanent. 2. I have greatly admired the beautiful show cards, advertising cigars, which are printed in colors and different bronzes. Some lines are sunk in very deep, while others are embossed. Can you enlighten me on this work?" *Answer.*—There is no practical way of heating a platen press for hot embossing. The Colt's Armory and Universal embossing presses have a steam block that can be set into the head of the press, but their makers object that heat injures the running of their machine. Ordinary label work is barely improved by heat, while there is danger of lifting the ink. Heat does prevent cracking somewhat, but the main requisite for embossing is good stock and a heavy pressure. Most all of the fine embossing is done without heat. Your trouble is that you are trying to emboss a sheet that is entirely too large for your press. A cutting and creasing press is not built for embossing, but if used for that purpose, fairly small sheets should be run; 11 by 14 would emboss beautifully on your press. If you are successful with a half sheet 14 by 21 you will be doing very well. Mount your electros on an iron block with fish glue, instead of on wood; this will insure you a clean, sharp impression. Your counter is all right, but one built up of strawboard would answer the purpose. The show cards you mention are probably flinted paper letters cut out on a waterproof panel card stock. The dies are made in such shape that they cut out the lettering, emboss, and stick it to the background board all in one impression with heat, different colors of paper and dutch metal leaf being used, each requiring a separate impression. Considerable experience and a knowledge of the necessary stock is needed to make a clean job.

TO REMEDY ABUSES IN THE BOOKBINDING TRADE.—The Association of Employing Bookbinders of New York have issued the following circular:

ASSOCIATION OF EMPLOYING BOOKBINDERS.

NEW YORK, November 1, 1898.

To our Patrons and the Book Publishing Trade in General:

GENTLEMEN,—The Association of Employing Bookbinders of New York and vicinity have had under review, during the past year, various so-called abuses which exist in the business, one of the most serious being the care, storing and keeping records of surplus sheet and other stock, which has from a small beginning grown to such a burden that self-preservation impels us to seek a remedy.

Some of the larger binderies are paying as high as \$2,500 annual rental, and some of them even more, for no other purpose than for room for carrying sheet stock for their customers, a large proportion of which might be termed "dead" stock. All binders of edition work are paying in the same proportion according to the amount of their business.

To publishers who in whole or in part do their own binding, it is needless to go into details, but to those who do no manufacturing, a few facts will not be out of place.

By actual measurement it is demonstrated that 1,000 sheets of an average 12mo of twenty signatures make a pile of sheets six feet high, and take, with the necessary passageways, twelve square feet of floor space. The average rent of binderies in New York approximates 50 cents per square foot per annum. One thousand 12mo books in sheets calls for an outlay of \$6 per year for rent which the binder pays for storage.

Under the most favorable conditions, the bindery requires extensive floor space, in a well-appointed building, and in a fairly central location; consequently values are high, and rentals in proportion.

By careful investigation the association has ascertained as a rule that at least one-quarter, and in many cases one-third, of bindery area is occupied by dead-sheet stock, or stock for which orders to bind come at long intervals only, if at all.

It has been illustrated by careful figuring that many binders are at the present time paying rent annually for space occupied by unbound sheet stock in excess of the earnings on the binding done for owners of such stock.

As the years roll on this burden of storing sheets, instead of diminishing, grows more burdensome, until it has come to a point where it is necessary to

adopt some rule that will be just and equitable to the parties in interest, and will at least compensate the binders in a measure for the actual cash outlay they are under for storage room.

Under such conditions (in view of the very small margin of profit at the present time on edition binding), it is no surprise that with a regular yearly output, we find ourselves no better off at the end than at the beginning of the year.

We believe that few, if any, of our patrons and friends have given this vital question serious thought. We, therefore, in the most kindly spirit and with the utmost respect, present herewith an extract from the records of the action taken at a regular meeting of the association held October 10, 1898, believing that each and all of the gentlemen engaged in the publishing of books and other printed matter will meet us in the same friendly spirit in which we approach them, and coincide with our view.

The Association of Employing Bookbinders of the City of New York is made up of the majority of the most representative and practical men in the business, and they have been consulted in person and by correspondence by many interested parties in the larger cities of the United States on this question.

On behalf of the association, we are, gentlemen, with highest regard and respect. Yours most cordially,

ROBERT RUTTER, Chairman,
EDWIN S. IVES, THOMAS RUSSELL,
J. F. TAPLEY, GEORGE WILLIAMS,
D. S. BRASSIL, R. W. SMITH, JR.,
Committee.

EXTRACT FROM MINUTES.

"Resolved, That on and after January 1, 1899, a monthly charge be made to owners of stock, at the rate of 50 cents per square foot (including aisle space) per year, on all sheet and other stock that has been delivered to us previous to January 1, 1898.

"Resolved, That no charge be made against new stock received on and after January 1, 1899, until the expiration of one year from date of receiving such sheet stock."

C. M. SMITH,
Secretary.

LIST OF MEMBERS.

- | | |
|---|-----------------------------------|
| 1 American Book Co., New York. | 16 Lewis, E. C., New York. |
| 2 Altamus, Henry, Philadelphia. | 17 McCain Stamping Co., New York. |
| 3 Austin & Magill, New York. | 18 McDonald, J., New York. |
| 4 Braunsworth, Munn & Barber, New York. | 19 McKibbin, G. H., New York. |
| 5 Brassil, D. S., New York. | 20 McKibbin, George, New York. |
| 6 De Vinne, Theo. L., & Co., N. Y. | 21 Neumann Bros., New York. |
| 7 Day & Lurch, New York. | 22 Rutter, R., & Son, New York. |
| 8 Eaton & Mains, New York. | 23 Russell, T., & Son, New York. |
| 9 Harper & Bros., New York. | 24 Sterling Bindery, New York. |
| 10 Herzog & Erbe, Brooklyn. | 25 Smith & Hessler, New York. |
| 11 Ives & Sons, Edwin, New York. | 26 Tapley, J. F., Co., New York. |
| 12 Knoepke, William, Co., New York. | 27 Trow P. & B. Co., New York. |
| 13 Koch, William, Newark, N. J. | 28 Valentine, J. C., New York. |
| 14 Little, J. J., & Co., New York. | 29 Walcutt Bros., New York. |
| 15 Launder, William, New York. | 30 Williams & Co., New York. |
| | 31 Wolff, H., New York. |



Photo by F. E. Foster, Iowa Falls, Iowa.

"'Oo Is It, MAMMA?'"

APPRECIATION.

THE INLAND PRINTER is O. K. I shall continue to be a subscriber always.—D. E. McDonald, an old-time job printer, New Orleans, Louisiana.

WHEN THE FORM IS ON THE STONE.

When the quoins are in their places,
And the furniture is roun',
And the men about the chases
Are about to plane 'er down,
Some one squints along the edges
And swears in undertone,
But nothing really matters
When the form is on the stone.

I have OK'd all the galleys,
Read the pages through and through,
And then revised the form proof,
As all authors ought to do,
But I see on page one hundred,
That "o" is left out of "own";
But nothing really matters
When the form is on the stone.

You may talk of joys of revel,
Of wine, of women fair;
Not one of these or all of them
In any way compare
With the quiet satisfaction
That comes when all is done,
The presses waiting ready
And the forms upon the stone.

You hear the first cars going up,
The wagons coming round;
The hobos in the park awake
(Their breakfast must be found)—
You know there's rest till three o'clock,
And make a line for home;
Your troubles never trouble
When the form is on the stone.

D. T. P.

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 163 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

THE Northville (Mich.) *Record* is now all home print.

F. L. CHRISMAN has purchased the Montclair (N. J.) *Herald*.

THE Pittsburg *Times* has installed one of Hoe's mammoth presses, capable of an output of over 1,000 per minute.

G. B. PRATT, who established over fifty papers in New England, died at Attleboro, Massachusetts, recently.

J. W. WRIGHT, Minneapolis, Minnesota.—A neat ad., but not particularly distinctive.

THE Deposit (N. Y.) *Journal* uses the series of "printers" cuts to advantage in headings for figuring pads.

THE Columbia (Mo.) *Herald* offers a year's subscription to the person sending the best letter containing suggestions for the improvement of the paper.

B. WALTER RADCLIFFE, Macon, Georgia.—The rules in your ad. were a trifle too black, and detracted somewhat from the display of "Bank of Hudson."

R. H. PARMELEE, Rochester, New York.—If you had transposed the four lines at the top with the names of the officers it would have been much better.

W. W. WHETSTONE, Cherry Vale, Kansas.—The *Republican's* ad. is the only one of merit. The two outside border rules could have been omitted to advantage.

THE Beardstown (Ill.) *News* had a novel ad. in its issue of November 5. A blank space was left in the printing, in which was pasted a coffee label, printed in red and yellow.

Farmer's Friend, Morganton, North Carolina.—Your ads. look well, and make-up and presswork are good. Head letter is too small for the size of body type. More local news is needed.

S. N. KEMP, *California Cultivator*, Los Angeles.—Your reasoning is very good, and so is your ad. There is really

nothing about the latter to condemn, yet it was not as attractive as some others.

GEORGE N. TRUAX, Wyalusing (Pa.) *Hustler*.—Too many faces of type were used in your ad. and "Bank of Hudson" was hardly prominent enough. The copy of the *Hustler* did not reach me.

LITCHFIELD (Minn.) *Review*.—Your readers receive a good return for their money and the ads. are well handled, particularly the larger ones. A little more ink and impression would be improvements.

HARRY F. DODGE, Dardanelle (Ark.) *Post-Dispatch*.—The border chosen for your ad. is very neat. There is a trifle too much border used in the body of the ad. and too much sameness at the bottom.

JOSEPH DE CASTRO, Springfield, Illinois.—Your ad. is well balanced and properly displayed. It would have been better if you had used a condensed gothic in the panel and thus avoided two of the divisions.

HAS any of my readers any forms of subscription-due bills, suitable for use in a country office where subscriptions are not paid in advance? A subscriber will be benefited if such are sent to my address.

THE Milwaukee *News* is to be congratulated on its successful management of the Daily News Newsboys' Association. The initial "Happy Hour" meeting of the fall season was a most enjoyable occasion.

NEWPORT NEWS (Va.) *Telegram*.—Head letter is too large and too condensed to give the paper a neat appearance. A more careful grading of headed articles would improve it. The ad. of Myers Brothers was well done.

C. N. GAUMER, who has been connected with the Zanesville (Ohio) *Signal* for twenty-five years, first as city editor and later as manager, has retired from the paper, it having passed into the hands of Henry E. and James R. Alexander.

GEORGE FRENCH, an able authority on matters relating to newspaper publishing, and for a time editor of *Newspaper-dom*, has become associated with the management of the South Framingham (Mass.) *Evening News*.

THE Paterson (N. J.) *News* has installed a new Scott press, capable of an output of 28,000 24-page papers per hour. The new machine has been named the G. A. Hobart, in compliment to the vice-president, who is a stockholder in the paper.

FRANK VAN DYCKE, Amsterdam (N. Y.) *Democrat*.—I would suggest that you send a sample of your Y. M. C. A. folders to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio, for comment in his department in THE INLAND PRINTER.

E. H. BEACH, editor of the *Book-Keeper*, Detroit, Michigan, read a paper at the convention of the National Editorial Association, with the misnomer, "What I do not know about newspaper accounting," which has been widely quoted. It appears in full in the *Book-Keeper*.

THE Flushing (N. Y.) *Journal's* "Art Supplement," issued in October, was a delight to the eye. The presswork on the many half-tones was exceptionally well done, and served to embellish an issue of which the publishers may justly be proud. The cover was unique and tasty.

BARRIE (Ont.) *Examiner*.—There is an uneven color and impression. Reset standing reading notices occasionally, run a lead between the items of correspondence and omit the dates. These would greatly improve the appearance of your paper. Ads. are fairly well constructed.

ELDORADO SPRINGS (Mo.) *Sun*.—Your paper is nicely printed and good taste is shown in the ad. display. You use too many exclamation points after display lines (there are fifteen in three ads.), but when they are used they should be preceded by a thin space. I must repeat the advice so often given—run paid items separately under an appropriate head. Although many papers follow your custom, yet it is a fact that

those which do the most business of this kind are the ones which adhere to the course here suggested.

THE publishers of the Beaumont (Texas) *Enterprise* are elated over the fact that the postal authorities delivered to them two letters addressed thus: "For the newspaper having the largest circulation in the city of Beaumont, Texas," and "To the best newspaper, Beaumont, Texas."

ALTON (Iowa) *Democrat*.—A very nicely made up paper throughout; presswork is also commendable. I should omit the brass dashes between local items and substitute two leads, as in correspondence. Your advertising columns demonstrate that ads. can be made attractive without borders.

J. W. BLACKFORD, Cheboygan, Michigan.—Your treatment of the ads. inclosed is excellent. The cuts used are appropriate, no doubt please the advertisers, and are of practical benefit to them. In the ad. of P. L. Lapres the signature should have been lighter to harmonize with the balance of the ad.

EDWARD W. STUTES, Grand Forks (N. D.) *Herald*.—The Great Eastern ad. is very good and was set in exceptionally quick time. The others are all attractive, but the rule borders and panels are used too frequently. These ads. should be alternated with others carrying 6 or 12 point borders.

BURLINGTON JUNCTION (Mo.) *Post*.—Your paper has some excellent ads. and is well made up. I do not approve of double-leading the entire first page—reserve this treatment for events of the utmost importance. Work up your correspondence feature and do not rely so much on exchanges.

BOONEVILLE (Miss.) *Banner*.—Volume I, Number 1, is a creditable issue. It has a fair supply of ads., which are tastefully set, and if the paper was worked dry its new type would give it a bright, clear-cut appearance that would be second to none. Larger heads could be used on the first page to advantage.

NORTHVILLE (Mich.) *Record*.—Your blotters are all well worded and harmonizing colors are chosen. The great variety of styles of composition is a big feature in their attractiveness. The little folder used by your subscription department is an excellent thing. Nearly all your presswork has one fault—too much impression.

ALPENA (Mich.) *Echo*.—The flag border was used to excellent advantage on November 1. Ad. display is commendable, the borders selected being very appropriate. I do not think the 12-point De Vinne locals add to the appearance of the paper; you should get a good price for these. Plate matter and local news are too much mixed.

CLARA FOLTZ has started a neat weekly in Denver, Colorado. Apparently its principal mission is the upholding of the equality of the sexes, which it performs admirably. A more able criticism of Dwight L. Moody's denunciation of women's clubs, which is headed "A Moody View of Women's Clubs," could not well be imagined.

THE Albion (Ind.) *Democrat* issued a special campaign edition in October, giving portraits and biographical sketches of the Democratic nominees for the fall election. It was a creditable number, containing excellent ads., enhanced by good presswork. A lead between items of correspondence would give them more individuality.

THE *Conservative*, Nebraska City, Nebraska; Frank Landis, foreman.—This is a new weekly, devoted to the discussion of political, economic and sociological questions. It needs little criticism. Put a lead more on either side of the dashes separating articles, and change the page numbers frequently, and it will be practically without blemish.

PINE ISLAND (Minn.) *Record*.—You have a large amount of advertising and some of it is very creditably set, while portions are overornamented. The three and four column ads. look well. There is not enough care taken with the make-up, particularly the plate matter. Columns should not be sunk

more than a nonpareil from the head rules, and should all be even at top and bottom. Presswork needs more even color and impression.

PARAGOULD (Ark.) *Soliphone-Events*.—You have certainly beat them all—"Lokalitems" is surely a new word. Two or three display heads and less double-leaded matter is advisable on the first page. Grade correspondence and editorial. The page ad. of Bertig Brothers looks well; in some of the others there is an attempt to display too much.

A. C. MCKINSEY, Oakland, Illinois.—The ad. of S. P. Curtis & Company is well handled. That of the H. P. Martin Company needs a few cap lines to afford proper contrasting display. If the display lines on either side of the flag had been in caps and a little larger, it would have improved it greatly. The first line should also have been in caps.

WALTON HALL, Brockton, Massachusetts.—A self-advertising ad. that brings business, particularly one that secures a half-page ad., is a good one, no matter what any critic might think or say about it. I reproduce your effort (No. 1), as the

Strike!

That's the idea, exactly. Don't sit down, fold your hands, and take a pessimistic view of affairs, thinking business this fall is going to the dogs. Get into the game a little yourselves. Have a strike of your own. Strike for more business. State your case plainly and fairly, and the probabilities are that the people will decide in your favor. And while on this subject of strikes we might parenthetically remark that there is no better medium through which to state the facts of your case than the advertising columns of this paper. Take our advice, try it once, and you will win the

HALL

Strike!

WE TAKE THIS ADVICE.
READ OUR AD. ON PAGE 3.

JAMES EDGAR & CO.

No. 1.

results it obtained makes it of interest to all. You certainly turned the strike in your city to good account, and the *Enterprise*, and, no doubt, James Edgar & Co. also, reaped the benefit of your idea.

ART E. PELTON, Logan (Iowa) *Observer*.—Your ads. are attractive and show good taste and judgment. Your "Bank of Hudson" ad. was the weakest of the several inclosed. If you would use 6-point more frequently for the body of the single-column ads. it would make the display more distinctive, and often allow the use of more prominent lines.

WILLIAM F. KNECHT, Tower City, Pennsylvania.—Locking forms unevenly or too tight will frequently cause column rules to work up. If they fail to act properly after giving this attention, cut some strips of heavy manila paper the length of the rules and three-quarters of an inch wide, and insert one of these beside each rule after the form is made up.

F. J. STEVENS, foreman *Florists' Review*, Chicago.—The Thanksgiving number of your publication shows some excellent ad. composition, and there is nothing about them to indicate the rush you speak of. The forty-eight pages of the magazine look creditable from beginning to end. I should prefer an 8 or 10 point letter for the running title.

Western Garden and Poultry Journal, Des Moines, Iowa.—I am much pleased with the appearance of your magazine. The changing of the cover design each month adds greatly to its attractiveness, as would a change in the style of heading also, as was done for the October issue. The presswork and make-up are each very commendable, and not excelled by

other magazines of like character. When a few inches of advertising appears on a page, I should omit the short pieces of column rule, and substitute a parallel rule for the heavy single rule as a division between these ads. and the reading matter. The ads. are set in good taste throughout.

ANTHONY (Kan.) *Republican*, J. A. Markwell, foreman.—The only improvement in the make-up that I have to suggest is a more careful grading of local items. There is but one ad. in the paper with a fault—that of E. G. Merrell & Co. This is crowded too much at the bottom; the panel should have been shorter and most of the ornamentation in the lower part omitted.

FARMINGTON (Mich.) *Enterprise*.—Your tenth anniversary number was well constructed. Its sixteen pages were interesting throughout, and the ads. were neat. The heavy rule under the date line was too black—a parallel rule, like the one above it, would have been much better. On such occasions you should obviate using plate matter the duplicate of that in the ready print.

MIDLAND (Md.) *Press*.—If you would grade your correspondence and put a lead between the paragraphs the make-up would be all that could be desired. A more distinct rule should be used between editorials. There are many good ads., and the presswork is good. "Friends Near Our Home," as a head for correspondence, and "They Told It Thus," for local news, are unique.

GIBSON (Ill.) *Courier*.—Good presswork and neat ad. display combine to make your paper exceptionally neat. You have a fine advertising patronage. Grading local items in the reverse order from the usual custom is not an improvement. The *Courier* has rounded out twenty-five years of existence, and is in a healthy and prosperous condition. Its growth has been steady and continual.

FRANK DIMOND, of Winthrop, Minnesota, sends two Manila papers, received from a friend in the 13th Minnesota Regiment. The *American Soldier*, Volume I, Number 3, "would never be hung for its beauty," but contains a fund of interesting news concerning the soldier boys. *La Republica Filipina* was printed in Spanish, with the title creditably done in colors in honor of Aguinaldo's birthday.

Bermuda *Advertiser*, Hamilton, Bermuda.—The article headings are too large, and there is too much space between the items. You cover foreign affairs pretty thoroughly, but where is the news of Hamilton? The ad. display could be improved by using fewer faces of type in each ad., and by bringing out more prominently one or two of the principal lines. Presswork is very good.

CHRISTIAN ENDEAVOR *World*, Boston; B. Keeping, foreman.—You ask how your publication can be improved mechanically. I have looked over the pages carefully and notice but a solitary defect—too much impression. As the type is somewhat worn, it may be that satisfactory results cannot be obtained with less. The register is almost perfect, and the other parts of the work leave nothing to be desired.

E. H. BLISS, Buchanan, Michigan.—Your folder is nicely printed. There is too much introductory matter. Start right in at the heart of the subject: "Is it your ambition to do the very largest and best business in the town? To be known as a wide-awake, up-to-date business man? Did you ever note," etc. Make a feature of your flat rate, and leave out the job-printing reference—you should advertise this separately.

HARLEYSVILLE (Pa.) *News*.—John Atkinson, foreman of the *News*, in sending a copy of his paper for criticism, writes: "Have considerable trouble in working plates; can you suggest a remedy?" The plate matter in the paper you send works nicely, and as you do not specify your trouble I do not know what to advise. Plate matter cannot be made to perfectly counterfeit type, and if yours always works as well as it does here, you have no cause to complain. Ad. display is

neat and attractive. In the make-up, local news should be placed first on the third page, putting the correspondence in the fourth and fifth columns, grading the items.

NICKTOWN (Philadelphia, Pa.) *Sun*.—Your ads. are set too much on old lines. Those on the fourth page are the best, as there an occasional line stands out and attracts attention. You have the material, adopt some of the modern ideas in ad. display and your advertising columns will be made very attractive. The "Speaker" series is quite appropriate in the secret society items. A few larger heads would improve the first page.

BEATRICE (Neb.) *News*.—A very creditable new weekly. You have a nice assortment of ad. type and it is used to good advantage. There should be a few more cap lines. The second part of the head, "All Around Town," is too large. Omit brass dashes and paid items from this department, and its appearance will be greatly improved. How did you manage to get the ready-print people to place a running title on the inside pages?

BOONE (Iowa) *Democrat*.—If you will use more ink the good points of your paper will be brought out to advantage. Aside from this and the rather poor appearance of the plate matter there is little room for improvement. The changing of two of the plate heads to double column is a good idea. Ads. are set in good taste. That of the F. M. Stowell's Furniture House deserves particular mention. The news feature is fully and ably covered.

VINTON (Iowa) *Review*.—A few prominent heads on the first page are desirable. Single heads on the longer local items, with the paid readers culled out, would be other improvements. Grade items of correspondence. All the ad. composition is excellent. In the ad. of Urbach Brothers & Lewis, if the panels "Fall" and "Winter" had been dropped to the second line, it would have relieved the crowded appearance of the first line.

GEORGE H. LANNING, Central City (Colo.) *Register-Call*.—Your ads. show marked and commendable originality. "The Acme of Perfection," in one of the Golden Rule ads., should have been larger, with the matter following in 10-point roman. There is altogether too much black rule around "The Boulevard Box" cut. The tipped panel in this ad. and the easel effect in another of the same house are not advisable in a newspaper—they savor too much of amateur work.

RIPLEY (N. Y.) *Review*.—Other papers using the same press obtain better results than you. A little more impression would be an improvement. The ink has the appearance of being filled with varnish. In any event, I would run a little less ink and see that it is thoroughly distributed. Grade items of correspondence. The ads. show good taste. That of R. G. Hildred is exceptionally good, the only way in which it could be improved would be by about six points of space inside the border.

PARIS (Texas) *Daily Advocate*.—There are some very good ads. in your paper, that of the Cook-Record Company, October 2, being particularly well handled. In the same issue, the ad. of Graham, Burton & Company loses much of its effectiveness through lack of proper indentation from the rules and border. Patent medicine ads. hold all the choice positions, and these, with sandwiched readers, make the life of the subscriber anything but pleasant. You should at least grade the personals and editorials.

PATTERSON BROTHERS, publishers of the *Oakland County Advertiser*, Holly, Michigan, write: "Would be interested in reading in some future number of THE INLAND PRINTER the opinions of yourself and others (1) regarding a local paper publishing out-of-town advertisements; also (2) whether it is a desirable plan to try and 'educate' nonadvertisers to believe in advertising or, after respectful solicitation, continue an independent course and let them hide their light under a bushel if

they wish to?" *Answer.*—1. There are papers philanthropic enough to exclude from their columns any ad. that competes with home industry and capital. On the other hand, there are papers that could not exist if it were not for the patronage of merchants in near-by cities. I am of the opinion that such cities are the legitimate field of the ad. solicitor. 2. You should lose no opportunity to educate nonadvertisers, and never cease solicitation until the ad. is landed. In accordance with Patterson Brothers' request, I should be pleased to hear the opinions of others on these points.

"BANK OF HUDSON" AFTERMATH.—Owing to the pressure on this department last month I regret that I was obliged to leave over a few criticisms which appear in this number. The routes of the three sets of ads., which were started December 1, cover the following territory in the order named: Route 1—



WILL C. HAYES.

New Jersey, Pennsylvania, New York, Rhode Island, Connecticut, Massachusetts, Maine, Ontario, Manitoba. Route 2—Ohio, Indiana, Illinois, Iowa, Minnesota, Wisconsin, Michigan. Route 3—California, Colorado, North Dakota, Nebraska, Kansas, Texas, Arkansas, Missouri, Kentucky, North Carolina, Alabama, Georgia, Florida, Bermuda. The photograph of Will C. Hayes, with Gerberich Brothers & Dickinson, Victor, Iowa, who was accorded third place, I was unable to secure in time for the December issue; it appears herewith. Arrangements are not yet complete for the next contest, but I hope to be able to propose an even more satisfactory plan next month.

ESTIMATING NOTES, QUERIES AND COMMENTS.

CONDUCTED BY JOSEPH J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. \$1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, \$5; 200 pages, 1,000 jobs, \$3.50. Specimen page and descriptive circular on application.

CAMPBELL'S VEST POCKET ESTIMATE BOOK, for the convenience of solicitors of printing. Contains thirteen pages of useful information for estimators, and ninety pages of printed blanks adapted for making detailed estimates on any class of work. 50 cents, postpaid.

THE HARMONIZER, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. \$3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. \$5.

WHITE'S MULTICOLOR CHART contains seventy three specimens of cover paper of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green, and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. Reduced price, 40 cents.

PAPER BUYING.—This subject has often been written up by many who have this part of the work to consider. It is a well-known fact that the purchase of this very important factor of the job is one that is not only important as to price, but as to the quality, or what has entered into the stock or the manufacture of same. During this century the papermaking industry has undergone many important changes. As an industry it has grown immensely, and to meet the enormous demand there have been introduced many new fibrous raw materials, and

they have taken their places in the making of paper, so that they now seem to be indispensable; all of which, however, does not improve the lasting quality of the paper, but may when we give the sheet a better printing quality. All the new substances differ in chemical composition from the cotton, flax and hemp which were the exclusive staple raw materials for papermaking up to this century, and although they are good substitutes, it must be admitted that time has not been able to pronounce judgment upon the permanence of the paper made from them. There is, however, a suspicion that the new methods are inferior in this very important respect. These changes have been brought about, as we have said before, by the increased demand and the clamor for lower prices by the "shopper" buyer, and of course we think the durability of color is one of the important points we fail to get in our paper of today. At the same time, in nine-tenths of the work done this point is not an important feature, as all the good qualities of the paper will remain intact for the whole life of the job. Now, then, in buying paper all these matters must be considered; and those in charge and who use the stock must have that judgment that experience only gives, in the selection of paper for any given job. If it is a law blank, it would not do to use a paper that would turn brown on the edges in six months. If in a book that is to be bound in cloth and will be preserved by the purchasers to use, an all wood or clay book paper would be unwise, though we do not doubt that many of the subscription books sold today are made of this very grade of paper, but they are of a character of publication that are read when bought and then laid aside, perhaps never to be taken up again. Now as to buying and prices paid. We have the manufacturer that is working with a limited capital and who cannot "carry" the printer or jobber; he desires to turn his goods over quickly and will sell close for cash, ten days. Again, he may not be able to buy his raw materials as low as the wealthier manufacturer, but running a smaller concern, he is usually a hustler, and the one that will be anxious to sell. Now, the buyer or consumer is situated about the same. Those who have the capital to discount their bills have the advantage. The writer has in mind a printing concern, eighty per cent of the stock of which is owned by one of our national banks, and thus controls the business. The manager is shrewd and a "shopper" buyer. The bank furnishes all the necessary money to buy for cash thirty days, two per cent off ten days, and in large quantities. It can be seen that all such concerns have the advantage and can make a less price, as, for instance, on 100 reams of 60-pound S. & S. C. paper the ordinary printer will pay 4½ cents, and with his fifteen per cent profit it would amount to \$285; but on the other hand, the "banker" printers will pay 4 cents and take off their discount, making the cost to them with the same profit added, \$270.

Joseph J. Rafter, Esq., "Inland Printer," Chicago, Ill.:

DEAR SIR,—We have had a price questioned that we charged for printing 1,500 catalogues and 1,500 price lists, samples of which we inclose you. Unfortunately, the bed of our cylinder job press was not large enough to take more than two pages at a time.

When our bill was rendered our customer goes to work and secures price from some other printing office for the work, and his bid is \$20 less than our price. The fellow who has printed the job is the one who knows how much it cost him. However, we do not think it would be fair to tell you the price that we charged, or the price that our competitor would do it for. We want to be fair about this thing, and our price for the job will be governed by what you say the job is worth. If possible, make answer in your next issue, and the courtesy will be appreciated.

Yours very truly,
THE STATE JOURNAL COMPANY,
PET S. B. BAKER, Manager.

Answer.—Your price is the nearest right; it is too low if anything, especially when the work is printed two pages at a time. "The other fellow that knows what it costs to produce printing," must have done this work for nothing. He evidently had "an idea" that if he gave them the two jobs below cost, he might be favored with an order for other printed matter. This is a practice that is entered into by too many printers, often resulting in the loss of the customers when they are

refused the same price the second time for the same work. The writer would have made the price as follows:

1,500 price lists, 5½ by 7½, or 11 open; 4 pages—3 pages composition; set in brevier, tabular matter without rules; black ink; and paper 17 by 22, 24 lb. E. S., 5 cents cost. Delivered flat.

	1,500
Paper: 4 out folio	\$1.25
Composition: 3 pages	4.50
Presswork: 4 pages, 1 form	2.50
	\$8.25
1,500 16-page catalogues with cover; cover printed on outside only; 14 pages composition inside, 2 pages blank; inside paper, 26 by 40, 50-pound machine paper; cover, 20 by 25, 18-pound Laid Plated Antique; printed in black throughout; folded, gathered, wired, and covers glued on; trimmed to size.	1,500
Paper: inside, 1 sheet	\$8.00
" cover, 2 out	5.50
Composition	21.00
Lock-up: 9 forms	4.50
Presswork: inside, 2 pages	16.00
" cover	2.50
Binding	4.00
Catalogues	\$61.50
Price lists	8.25
Total	\$69.75

COMPETITION.—On the subject of unfair competition, the *Colonist and Exporter* quotes Mr. Charles Egerton, of Melbourne, Australia, who, in a recently issued pamphlet, says:

The present cut-throat system of competition has grown up nurtured by the innate greed of an inconsiderate people, and pandered to by a thoughtless and no less greedy craft. . . . Many of the tenders advertised for in our newspapers are taken actually below their cost, not because the customer *wants* the goods for nothing, but because there is an insane desire to *do* the work for nothing." This exactly expresses the case in the majority of instances, and incidentally accounts for so few of our job printers being millionaires. The dread of not securing the order, the chance of being able to pull it up on some other job (which chance seldom turns up and is invariably forgotten when it does), the desire to attach, it may be, a new customer, any or all of these too often induce the misled printer to quote below what his remnant of a conscience warns him is already low enough. Where and when will come the turning in this exceedingly long and dangerous lane? The Bankruptcy Court, with all its shame and exposure for the honest though unfortunate tradesman, has not the same gloomy aspect for his dishonest rival, who simply files his arrangement, contrives to make his creditors accept 5s. in lieu of £1, and starts on his questionable career once more. In no other trade is such an amount of intelligence, carefulness and industry required where there is such an inadequate monetary return. Competition ceases to be competition, when it is so extended as to undermine the foundations of all sound business principles. To my mind there is but one remedy, easily borne in mind, and applicable to every job that comes to hand, and that is: Determine to make a stand for the right, and obtain a *fair price* for a *fair article*.

We fully agree with our worthy contemporary in regard to a part of the article, but there are cases where the term "cut-throat-price printer" is used and the competitor is not entitled to it. This is certainly a day of advance, and there are young people entering the field every day who understand our business thoroughly; they are full of ambition, energy and *will* to get there. The day has gone by when proprietors can sit down and let their business make "millions" for them. It is very true that "printer millionaires" are few and far between; that is caused by so few having any capital when they begin. When you do find one that has the "millions," invariably it was left to him, or one who has been in the business for some years and began with a capital.

The writer has in mind a job that has been figured upon by five printers, and the prices of four were about \$275. The job was 6,000 40-page catalogues, printed in two colors, red and black. The first four printers estimated to run in two 16s and one 8, regular size, and in doing it that way their prices were about right. The writer made up the form in two 20s, making four forms to print instead of six forms, and secured the order at \$20 less. Of course, the size of paper was changed to accommodate the forms. The others used regular size, 25 by 38; the winner used 25 by 46½—there being over 1,000 pounds of paper it could be made specially. It is certain the losers will say, "He secured the order, but at a cut-throat price." This is only one case; there are many others that

might be here cited. It only shows that there is more than one way to get there, and often there are harsh words put upon one who does not in the least deserve them. See estimate of this job:

ESTIMATE.

6,000 catalogues, 40 pages with cover, 6 by 9, or 12 open; printed in black and red; cover in green patent bronze; wire-stitched through cover. Paper, inside, 25 by 38, 80-pound coated; cover, 20 by 25, 60-pound Persian bottle-green.*	
Composition: inside, 39 pages, composition and lock	\$ 50.00
" cover, 2 pages	2.50
Stock: inside, 25 by 38, 80-pound coated (1¼ sheet), 6½ cents, cost, 16 reams	100.00
" cover, 20 by 25, 60-pound bottle-green, 4 out, 13 cents	28.00
Presswork: inside, two 16s, one 8, black	40.00
" " " " red	30.00
" cover, green bronze (two on)	7.50
Price	21.75
Folding: two 16-page forms	\$1.00
" one 8 " " .....	.40
" one 4 " " .....	.25
Gathering: four pieces, 12 cents per M .....	.48
Stitching, per M	1.00
Trimming, per M .....	.50
	\$3.63
Electrotyping: cover, one type and one plate	1.75
	\$21.50

* We will change the paper to 25 by 46½, 96-pound, and run in two 20s, sheetwise—thus saving the printing and make-ready of the 8-page in two colors—and cut the price below our competitor. It is all straight and no "cut-throat." We have given the work the necessary thought.

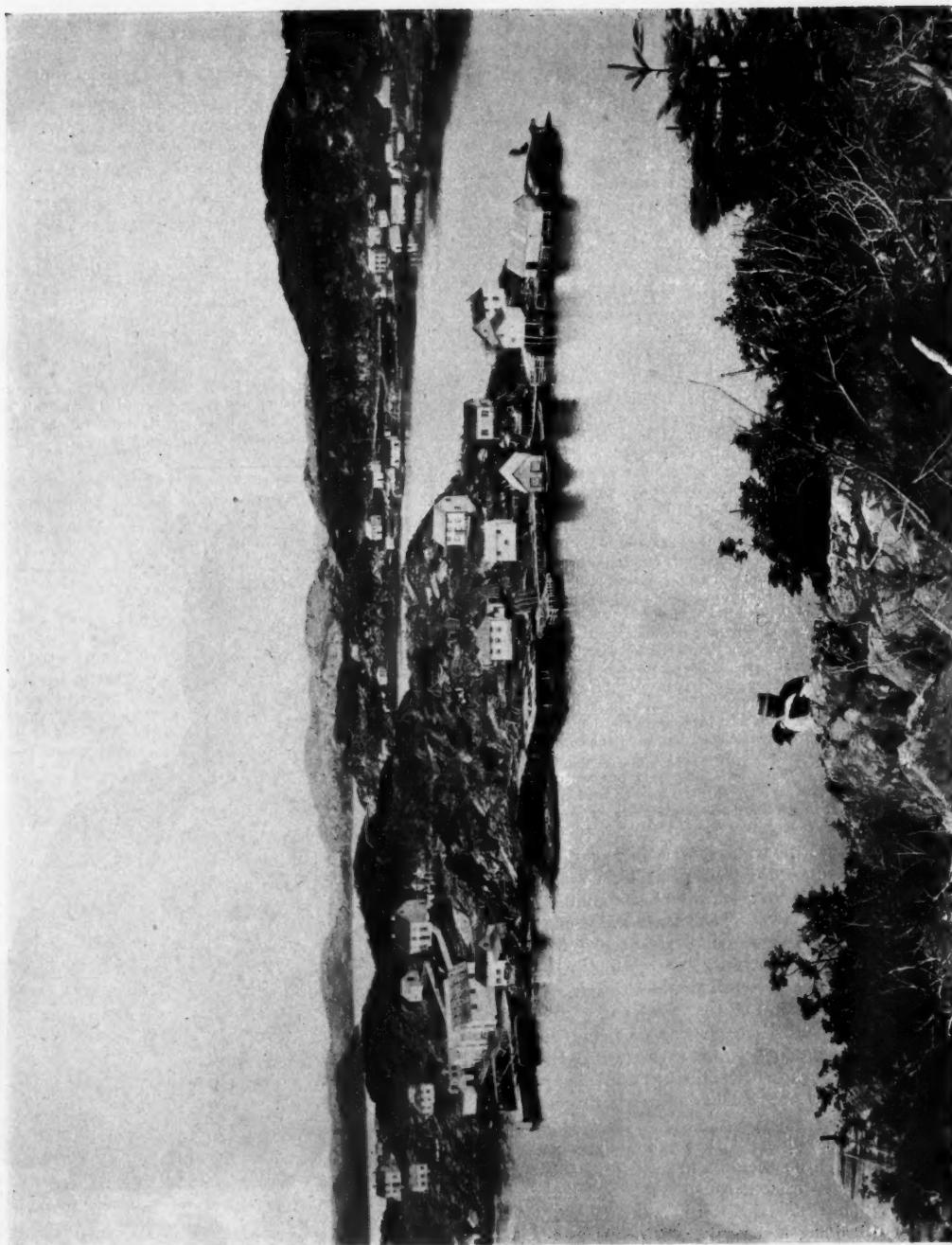


Photo by E. C. Pratt, Aurora, Ill.

"I WISH I WAS IN DE LAND OB COTTON."

A TEXT-BOOK ON THE GRAPHIC ARTS.

One of the best books on the graphic arts of the present time is, in my mind, *THE INLAND PRINTER*. Everyone who feels the need of improvement, whether in lithography, process work, typography or electrotyping, should study its pages closely.—A. W. Young, *American Decalcomania Company, Holyoke, Massachusetts.*



HERRING NECK ST. JOHN'S, NEWFOUNDLAND.

Halftone by
ELECTRIC CITY ENGRAVING COMPANY,
Buffalo, New York.

NEW METHOD OF WORKING CHALK PLATES.

What appears to be the most important improvement relating to chalk plates, made since the first invention of the process, has been devised by the Hoke Engraving Plate Company, St. Louis, Missouri. From samples received, one of which is printed herewith, it would appear that, for varied and artistic effects the chalk-plate process is now up with any other manual method of illustrating; while at the same time, the rapidity always incident to this process has been greatly increased,



owing to the fact of improved means of producing the drawing on the plate and the further elimination of routing—it now simply being necessary to saw the stereotype to proper size.

The chalk plates are of the usual form and quality made by the Hoke Company. The artist, however, scrapes them down until little more than a film remains upon the base plate. The transfer is made by rubbing the back of sketch with dry red pigment, and tracing in the usual manner. That portion of the drawing requiring to be rendered in lines is made upon the plate in the usual manner, excepting that a large number of tools can be used which would not be practical if the composition were left thick.

Chief among these are the multiple liners and stippling tools. The former have their points made of needles, and make any number of lines at a stroke—heavy or fine, according as they are graded. When the line shading has been completed, the stippling tools are used. These consist of needles held elastically together in bunches of varied sizes and grades. These tools, when pounced or pressed into the composition of

the chalk plate, make a series of holes in same down to the base plate. The stereo metal runs into these, forming fine projections on the cast, printing a half-tone, or lithographic effect.

Simply a light tint may be run over the whole drawing on the plate, or any desired depth of shade may be obtained by repeated stippling in any part of the picture. When a pure white is desired, it can be cut out of the stereotype metal, but the stipple tint can be made so light that this is seldom necessary. The tint supports the paper while being printed, and renders all routing unnecessary, it being simply necessary, as before stated, to saw the cut to size.

The accompanying cut is just as it came off the chalk plate, no tooling whatever being done upon the cast.

NOTES ON JOB COMPOSITION.

CONDUCTED BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

THE COLOR PRINTER, by J. F. Earhart. Reduced to \$10. The Inland Printer Company.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. \$1.50.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. Vols. III, IV and V. 60 cents each. Specify which volume is wanted.

MAGNA CHARTA BOND ADS.—The complete set of 148 designs submitted in the advertisement competition of the Riverside Paper Company, in book form. 160 pages, 9 by 12 inches. 50 cents.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition, taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

BOOK OF DESIGNS FROM TYPE.—By Ed S. Ralph. One of the most practical specimen books ever put into the hands of printers. 32 pages, 8½ by 11¼ inches; printed on the finest enameled book paper, handmade deckle-edge cover, with outer covering of transparent parchment. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. \$1.10.

R. H. CHAPMAN, Cocoa, Florida.—Your card specimen is excellent.

THE *Leader*, Cantril, Iowa.—Your specimens are neat and well displayed.

C. N. MARLAND, Ballard Vale, Massachusetts.—Your specimens are very neat and attractive.

NELS ANDERSON, St. Paul, Minnesota.—Your stationery specimens are good Gothic examples.

LOYD C. KOONTZ, Mount Pleasant, Pennsylvania.—Your specimens are well displayed and attractive.

THE *Gazette*, Hackettstown, New Jersey.—Your blotters are good as to display and quite attractive.

BERT P. MILL, Correctionville, Iowa.—Your specimens are good, both as to composition and presswork.

WILLIAM H. GOODING, New York.—The composition on the blotter is good. It is an attractive blotter.

CHARLES DIEHL, Cincinnati, Ohio.—The advertisement is well displayed and a creditable piece of composition.

J. E. HUTCHISON, Frankfort, Indiana.—Aside from the date line being a trifle too small, your note-head is a good one.

CLARKE & KEACH, New London, Connecticut.—Your booklet is an artistic one, and it should bring in good returns.

L. M. WOOD, Fairfield, Illinois.—Your specimens are models of neatness. The balance and whiting out are excellent.

STANDARD PRINTING COMPANY, Brockton, Massachusetts.—Your stationery headings are good. We think there was too

much time employed in the construction of the Convention Concert card. The blotters are excellent.

W. H. SODEN, Mattoon, Illinois.—Your blotter is very good. We think the two corner ornaments should have been omitted.

GEORGE M. AMBROSE, Oak Park, Illinois.—We think your envelope slip a good one. It should prove beneficial to your business.

KEYSTONE PRESS, Portsmouth, Ohio.—Your blotter is an excellent one. The booklet is artistic and should prove a trade-getter.

B. WALTER RADCLIFFE, Macon, Georgia.—The Wigwam folder is quite neat all the way through. The other specimens are also good.

MELVIN Z. REMSBURGH, Oceanside, California.—We reproduce the copy for the Fallbrook Hotel heading, No. 1, together with the job as you set it, No. 2. That there is a decided improvement is very evident. The No. 2 example could be

the name of the town. See, for example, the Vanek card. The card for the *Kickapoo Chief* is excellent. Mr. Hazelwood's presswork is all right.

E. A. SEAGERS, New York City.—Your specimens are artistic and well displayed. The Townsend & Townsend specimens are especially good.

JOHN A. DENNISON, Ada, Ohio.—Your cover specimens are very neat and quite artistic. The Rowles heading is not on a par with the specimens above referred to.

THE FOOTE & DAVIES COMPANY, Atlanta, Georgia.—There is not a poor specimen in your large parcel of commercial work. They are all of an excellent class.

CHARLES E. COX, Park River, North Dakota.—As to plan, your blotter is excellent, but we think it would have improved the job to have set the questions in plain type.

COMMERCIAL PRINTING COMPANY, Cairo, Illinois.—Your blotter is a good one. It is a bad plan to use Bradley capitals for display lines. The Davidson card is not at all good. Some

FALLBROOK is delightfully situated in San Diego County, on the mesa lands 700 feet high, and 16 miles from the ocean, on the Southern California railroad. The rolling mesa lands are absolutely frostless. Is protected by the Palomar, Smith and San Jacinto mountains from the hot desert winds. Excellent duck, rabbit and quail shooting; deer in the mountains. Near famous San Luis Rey and Pala Missions. Magnificent Oak Groves for picnic parties. Beautiful mountain and valley drives.

THE FALLBROOK HOTEL has pleasant, shady verandas, fine bar, billiard and reading rooms. Good livery, with saddle horses, buggies and hunting rigs. Hotel 'bus meets every train. Write for rates.

No. 1.

The Fallbrook Hotel,

A. H. PENTREATH, Proprietor.

FALL BROOK, CALIF. 189

FALLBROOK is delightfully situated in San Diego County, on the mesa lands 700 feet high, and 16 miles from the ocean, on the Southern California Railway. The rolling mesa lands are absolutely frostless. Is protected by the Palomar, Smith and San Jacinto mountains from the hot desert winds. Excellent duck, rabbit and quail shooting; deer in the mountains. Near the famous San Luis Rey and Pala Missions. Magnificent oak groves for picnic parties. Beautiful mountain and valley drives.

Write for Terms

THE FALLBROOK HOTEL

A. H. PENTREATH, PROPRIETOR

The Fallbrook Hotel...

Has Pleasant, Shady Verandas
Fine Bar, Billiard
and Reading Rooms...



Good Livery...

With Saddle Horses, Buggies
and Hunting Rigs...
Hotel 'Bus Meets Every Train

No. 2.

FALLBROOK, CAL 189

improved by leading the reading matter at the left with 12-to-pica leads. If you do not have one-point leads, take light-weight tag board, cut into strips the height of a lead, and then cut them to the desired measure on the lead cutter. Your rule does not line up properly with the face of the type in the date line. The *Blade* heading is a nice script example. We like to have our patrons send in reset jobs, together with the copy, as it not only is a help to the persons who send them, but to many others as well.

NEWCOMB & GAUSS, Salem, Massachusetts.—Your circular and booklet are neat and attractive. They should increase your patronage.

J. W. HARDY, Poplar Grove, Illinois.—We see no serious defects in the card which you submit for criticism, and think it a creditable job.

JOHN W. DOLAN, Albany, New York.—Your specimens are all excellent. They are neat, well displayed, properly whited out and balanced.

OSCAR B. COOPER, Wauzeka, Wisconsin.—The composition on the cards is in the main all right and very neat. However, in some instances, you employ a trifle too large type for

of the display lines are much too large and the whiting out is very bad. Your other specimens, especially the stationery headings, are excellent.

L. G. GOODNOUGH, Cornwall-on-Hudson, New York.—We think your specimens very good indeed. The Mead & Taft heading is a model of simplicity and neatness.

WILL O. UPTON, Placerville, California.—Your folder page is a great improvement over the one previously submitted. It is all right now. The Spencer & Rayson bill-head is excellent.

BUTLER PRINTING HOUSE, Noblesville, Indiana.—The change you made in your blotter is right. It is neat and attractive and has a good color scheme. The other specimens are very creditable.

JOHN J. F. YORK, Scranton, Pennsylvania.—Your blotters are splendid specimens of presswork and composition. The booklet is a good one and the testimonials in it should "cut ice" in getting new customers.

Advocate, Newcastle, New Brunswick.—Your script specimens of stationery work are excellent, but we think the blended dodgers and posters poor. The color schemes are

oad, and the work does not have the appearance of having been done by the firm whose stationery headings are so creditable as the ones in your parcel.

H. W. JONES, Ipava, Illinois.—We reproduce the Imber heading as reset by you, together with the copy (Nos. 3 and 4). Your example is an improvement. We have repeatedly spoken

J. A. IMBER
MANUFACTURER OF
AND DEALER IN...
+ Boots + and + Shoes +
 ...REPAIRING A SPECIALTY...

Ipava, Ill., 189
 No. 3.

of the practice of using word ornaments, which is evidenced in specimen No. 3. Also the use of the pointers. Had the compositor who set the No. 3 example set it all in gothic and omitted the ornamentation, it would have been a good job.

J. A. IMBER,
MANUFACTURER OF AND
DEALER IN
Boots and Shoes.
 T
 Ipava, Ill., 189
 No. 4.

Your other specimens are good. Be careful of the joining of rules. See that they come up square and close together.

R. E. STILWELL, Dryden, New York.—Your premium list page is neat as to display. Your card specimen would have been in better form had you employed no heavy type in its construction. Omit the pointer.

C. B. HARRIS, Garrettsville, Ohio.—In the main your specimens are neat and well displayed. It is wrong to use a character & except in firm names. A single rule would have been neater than the border around the panel on your bill-head.

LYTTON ALLEY, Nashville, Tennessee.—On a birth card there should be no ornamentation whatever. Absolute plainness, coupled with simplicity, should always be the rule. Your other specimens are well displayed, and correctly and harmoniously treated.

J. W. SHUMATE, Lebanon, Indiana.—Your blotters are exceptionally good. We do not like the combination of the Sylvan Text "L" with the De Vinne in the word "Laundry" on the Elite Laundry envelope. The other specimens are neat and well displayed.

GEORGE T. REED, New York City.—You can console yourself with the fact that none but the ignorant would use such abominable printed matter as the specimen which you sent. Such printing will always be more or less in evidence. It is not cheap at any price.

H. G. MICK, Barrie, Ontario.—The type employed for the name on the Milne receipt is too condensed. We do not approve the "right and left hand" flush display line plan adopted by you on the Financial Report page. It makes a job have a very ragged appearance.

GEORGE W. HOAG, Tecumseh, Michigan.—If your firm bought the stock, which you say is S. & S. C., under the impression or claim that it was such, then the paper company who sold it misrepresented it. It is a good grade of S. & C. and that is all. Your presswork is good, but the display, for

which you are not responsible, could be improved. The type employed for this purpose is too uniform as to size.

GEORGE FULTON, Pretoria, South Africa.—The booklet which you sent must have been lost in the mails, as it did not reach us. We think the *Advertiser* presents as good an appearance and is as effective for advertising purposes as it was before the change of color scheme.

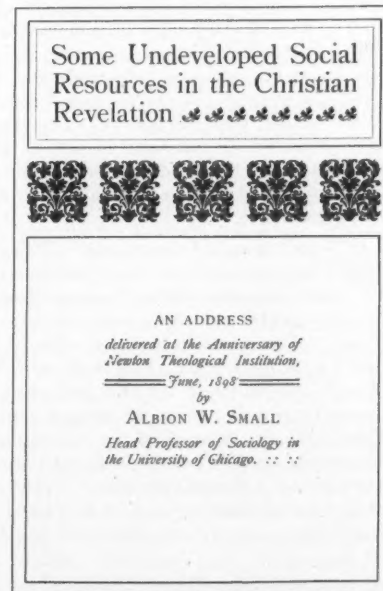
A. J. ALLARD, Montpelier, Vermont.—The *School Record* cover is excellent, being very harmonious and artistic as well. We think the rulework around the badge on the Relief Corps cover should have been omitted. Otherwise it is excellent. The other specimens are very creditable.

W. A. MASSIE, Penacook, New Hampshire.—We know of no such book as you speak of. Experience is the only method we know of which will do you any good. Your specimens are very neat and reflect credit, both as to composition and presswork. We think that column rules would help the appearance of the *Observer*.

A. S. WERREMEYER, St. Louis, Missouri.—Taken as a whole, the Y. M. C. A. Prospectus is quite good. We do not think the pointers on the cover added anything to its appearance. The reading matter should have been single-leaded and more space allowed between the headings. Your work is improving rapidly and we are glad to see it.

WILLIAM D. SOWELL, Brewton, Alabama.—The general appearance and composition on the catalogue are good. The ads. are effectively displayed and harmonious pieces of ad. composition. Your stationery headings are not very good. You accord too much prominence to such things as "Bought of." Break up your display more and do not adhere so tenaciously to the old "long-line short-line" plan.

AUGUST KOESTER, Chicago, Illinois.—Your cover page, example No. 5, which we reproduce, is an artistic one. The



No. 5.

imprint used was entirely too large. It is a bad plan to piece the rules on a job like this, unless the joints are absolutely perfect.

BILLUE & BRANNON, Talladega, Alabama.—The two college journals are fine specimens of this class of work. We think the ads. in them are rather the best that we have seen in a long time. The cover pages are artistic. The cover for the *University Monthly* would have been more artistic had you

omitted the owl cut and filled the entire bottom panel with the ornaments.

J. W. ROCKWELL, Niles, Michigan.—The improvement which you made in the card of the Michigan Piano Stool Company is quite evident. This is especially noticeable on the reverse side. The improvement in presswork is gratifying. Your other specimens evidence considerable ability.

H. S. STEEGE, Harrisburg, Illinois.—In stationery work the most prominent thing should be the firm name and the business should be a close second, but not quite as prominent. We see you have reversed this order of things on the Golden stationery. The other specimens are properly treated.

H. B. BROONER, Dale, Indiana.—Neither of your specimens are good. The Walter heading is not harmonious as to the type employed. The combination of capitals of Celtic in conjunction with Gothic being especially objectionable. The plan is all right. Your name is too large on your heading, and the pointers and rulework should have been omitted.

R. EARLE WILLIAMSON, Jamestown, New York.—The new heading is somewhat neater than the old one. The *Country World* is a neat, well printed paper. The composition is good, and so is the presswork. The changes you suggest will make an improvement. We also think it would be a good plan to begin the editorials with a small, plain initial letter.

WILL F. MEYERS, Lake Mills, Wisconsin.—The two ornaments should have been omitted on the Hunzicker & Woelffer heading. This is the only change necessary to make this a most excellent heading. Bent-rule work is practically out of date. The Kassilka heading is excellent with this exception. Taken as a whole, your work possesses considerable merit. The balance and whiting out is very good.

CARROLL C. ALLEN, Northfield, Minnesota.—The Richel card is neat as to plan, but had you set the words "Cigar Manufacturers" in a smaller size of the same type which you employed for the name, it would have helped the job. While we do not think borders should be used on cards, yet there are those who hold opposite opinions. We think that the white space is too valuable on cards to be taken up by borders. Had you omitted the border, your display could have been made more effective. Now, we do not mean by this to take up all the space by display lines, but to make them of the proper size and let plenty of "daylight" into it. Your specimens as a whole are quite creditable.

EDMUND G. GRESS, Easton, Pennsylvania.—That you made a very noticeable improvement over the reprint blank forms is certain. We would reproduce them, if not too large. Your pica measure is a good thing. Mr. Gress makes them in this manner and says: "I use them to measure a job, to ascertain the size of leads to be used, when a rule is pieced to learn the remaining length necessary, etc. I also glue them on rule cases, in the center, and find them useful when putting away rule to determine the exact length of the different pieces. I make them by setting up sixty pieces of two-point rule, placing a row of 10-point quads between each strip. I print the rules and then set up lines of figures from 1 to 60, placing the odd numbers on one side and even on the other, printing them over the rule lines."

T. J. WHITE, Emmetsburg, Iowa.—In the make-up of the pages of the Friday Club booklet, you should have so arranged it that the topics for the meetings would commence the top of a page and end one at the bottom. It is a bad plan to put a heading and one line of type at the bottom of a page. This could be overcome by leading or the manner in which the pages are spaced out. Otherwise it is a neat job. Your blotters are both good. The Armstrong heading is excellent and somewhat original. We do not like to see lines set alternately to the right and left sides of the measure—that is, display lines. It makes a job have a ragged appearance. We refer to the

Mugan & Fay card. It would have been improved had you placed one of the individual names at the left side and the other at the right, centering the display lines.

A GREAT many specimens of printing of the worst class have been submitted to this department recently by persons who did not do the work, and who felt rather hurt to think that they had

E. M. Stevenson,

HOME

PHOTOGRAPHIC STUDIO.
121. RICHMOND. AVE: RICHMOND IND.

For the best and cheapest Photographs we make all
Kind, sizes and prices. Just tell us what you want we
Will do the rest Children a Specialty!

No. 6.

to compete with such firms as the ones who were responsible for the specimens. We gave one specimen to an apprentice who had been six months at the business with instructions to set the job as he thought best. No. 6 is the copy, No. 7 is his

THE BEST AND
CHEAPEST
PHOTOGRAPHS
£
ALL KINDS
SIZES
AND PRICES.
£
Children
a
Specialty.
£
Just tell us
what you want
and we will
do the rest.

E. M. STEVENSON,

**HOME
PHOTOGRAPHIC
STUDIO,**

121 Richmond Ave. RICHMOND, IND.

No. 7.

first proof, and No. 8 shows the job changed by the apprentice according to instructions. There is too much sameness to the display in the No. 7 example, not enough space between the rule and the matter at the right, the ornaments were changed

THE BEST AND
CHEAPEST
PHOTOGRAPHS
£1
ALL KINDS
SIZES
AND PRICES.
£2
Children
a
Specialty.
£2
Just tell us
what you want
and we will
do the rest.

E. M. STEVENSON,

**HOME
PHOTOGRAPHIC
STUDIO,**

121 Richmond Ave. RICHMOND, IND.

No. 8.

to have a finished appearance, Schaeffer was employed for the central display instead of Jensen, and the job properly whited out. These three examples should afford much instruction.

ARTHUR HEATH, Plainfield, New Jersey.—The inside pages of your folder are beautiful, but we cannot say as much for the outside first page. The color scheme is bad. It will pay you to set this page over on the following plan: Take one of the ornaments used at the commencement of one of the inside pages, set it flush to the left of the measure, set the word "An" in the same line, set the word "Election" in the next line, and the word "Tale" in the third line. Work the ornament in red. Work the panel in the upper right-hand corner

of the stock. Omit the ornamentation at the lower right-hand corner, and work the reading matter belonging to this corner in black only and occupying the same position which it now does.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOV.

NO. XII.—JULIUS HERRIET, SR.

IF one may judge from the average age attained by persons engaged in designing and engraving type, the occupation must be considered a healthful one. The number now living at a very advanced age, and in possession of all their faculties, is remarkable. One of these is the subject of this sketch, Julius Herriet, Sr., of New York. Mr. Herriet was



JULIUS HERRIET, SR.

born in Brunswick, Germany, February 9, 1818, and at the age of fifteen he was apprenticed as a type-caster in the large type foundry of Friederich Vieweg & Son, in his native city. That was in the days of hand casting, long before the invention of Bruce's casting machine, and the fumes and heat from the furnace over which the casters worked soon told on young Herriet's health, and he was forced to abandon it. He then apprenticed himself to the printing business, the proprietor being a Mr. Reichard, who, though a hard master, saw that his apprentices were well instructed in the art. Even at that early date Mr. Reichard cast large octavo pages in a lead matrix, making very good stereotype plates. His process of casting was a secret carefully guarded. Besides learning letterpress printing, Mr. Herriet had an opportunity to learn copperplate engraving, his employer being an expert in that branch.

After completing his apprenticeship, Mr. Herriet engaged with a partner in the printing business on his own account, and also published a newspaper, called *Blätter der Zeit*. The sentiment of this paper was strongly republican, and the period an exciting one (1848); so if its editor had not fled to America he would probably have shared the fate of his journal, which was confiscated by order of the government. Toward the end of 1849 he reached this country, a stranger and penniless. As he could draw and paint, he soon found employment in a window shade factory. Feeling that a change would be advantageous, after a time he went to Philadelphia, and, through the good offices of a friend, was given an opportunity to enter the employ of the Johnson Type Foundry. This was in 1854, when the type foundry were beginning to multiply matrices rapidly by the electrotype process. Mr. Herriet was occupied in facing up the letters for the battery, a task for which his experience as an engraver and printer fitted him.

At intervals specimen sheets from European type foundry were sent to Mr. Herriet, and he suggested to Richard Smith, one of the partners in the Johnson foundry, the advisability of issuing something at regular intervals to show the new productions of the foundry. This was the inception of the *Typographic Advertiser*, which for nearly forty years served the purpose admirably, and won for the foundry much of the notoriety it held. The first number was issued April, 1855, and at the same time Mr. Herriet was devoting a portion of his time to the issue of the quarto specimen book, besides facing types for the battery in the process of electrotyping matrices for the foundry. The exactions proving too heavy, he left Philadelphia for New York, and after reaching the latter city he completed the pica size of Gothic Tuscan for the Johnson foundry.

Mr. Herriet at once began the designing and engraving of type in New York, and his first work was an alphabet of Shaded Roman, which was accepted by Bruce, but on examination it

was found that the mold for that particular size would not cast an extended face, so he took it to Conner's foundry, where it was immediately accepted and an order given for two more sizes. This led to steady employment from the Conner foundry for several years. His next engagement was at Bruce's foundry, but after a time he again returned to Conner's, where he continued until advancing years induced him to give up work.

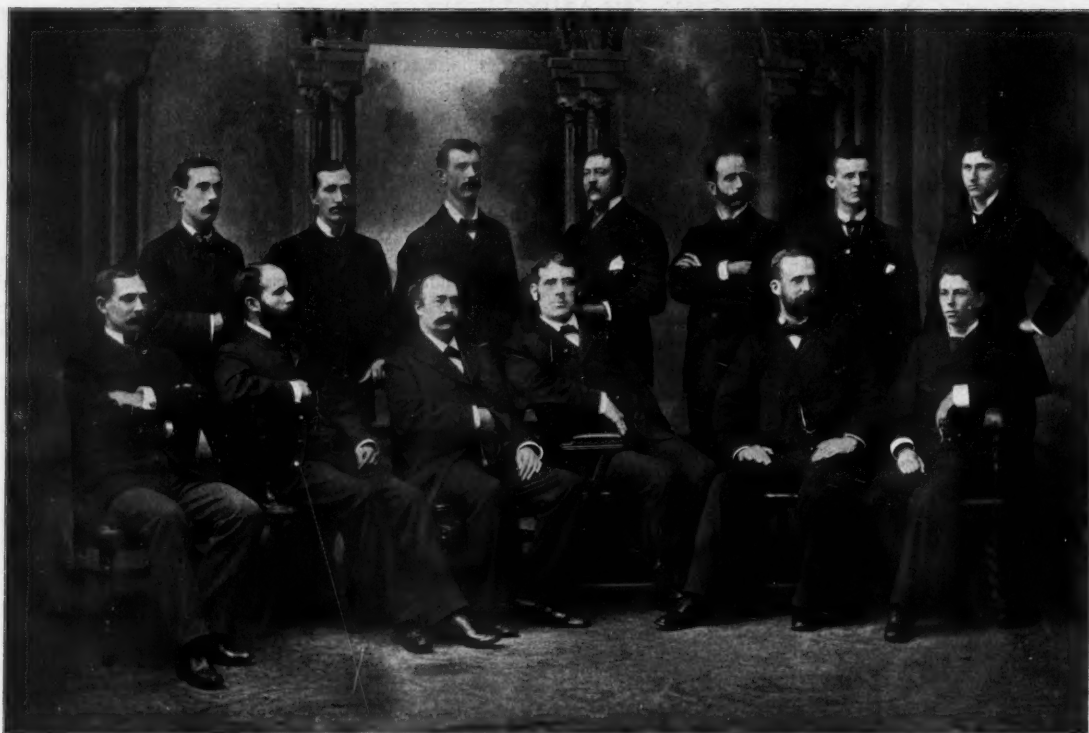
The list of Mr. Herriet's productions is a lengthy one, and dates from his engagement with the Johnson foundry, for which he cut five sizes of National (both plain and for two colors), Gothic Tuscan in five sizes, many ornamented faces, Modern Text and Modern Text Open in eight-line and ten-line pica, besides several of the earlier borders. For the Bruce foundry he either designed or cut, or both, the following faces: Nos. 308, 853, 882, 1048, 1025, 1047, 1056, 1058, 1060, 1515, 1517, 1521, 1522, 1523, 1525, 1526, 1527, 1528, 1532, 1533, 1539, 1542, 1543, 1545, 1549, 1554, Extended Black (No. 513), Italian Black (No. 525), Extra Condensed Black (No. 526), Ray Shaded Black (No. 529, cut on steel by West after designs by Herriet), Slope Black (No. 538), and German Text (No. 580). For the Conner foundry he cut the following: Latin Ornate, Latin Ornate Shaded, Nero, Franklin Text (plain, open and shaded), Oblique Shaded, Inverted Shaded, Text, Text Italic, Title Extended (great primer size only), Expanded (largest size only), Italian Extra Condensed, Octagon (plain and shaded), Roman Shaded, Ornamented Text (plain and shaded), Old Style Title, Cosmopolitan, Mayflower, Pilgrim, Curved Antique, Word Logotypes, Utility Ornaments, Rustic Ornaments, Ribbon Ornaments, and Section Ornaments.

Mr. Herriet is a many-sided man, of broad and liberal culture, and observant of the changes around him. He has seen wonderful improvements in printing and type founding since reaching the years of discretion, has known many of his contemporaries in his special work, and has been an appreciative and just critic. He bears cheerful testimony to the skill and genius shown by each in his specialty, and has only kind words for all. Though now past eighty, he is able to recall much of his past life and work, and with a little prompting from Mr. Munsen and Mr. Liegel, now managers of the Bruce foundry, has furnished the essential facts for this sketch.

RETAINS ITS VALUE AS AN ADDRESS BOOK.

On June 27 last, Messrs. Loring Coes & Co., manufacturers of machine knives, Worcester, Massachusetts, wrote *THE INLAND PRINTER* as follows: "We are compelled to own that we do not understand how a monthly medium like *THE INLAND PRINTER* retains its value as an address book until the next issue appears. We have today, 27th, four replies on our desk to our ad. in June number, each mentioning the paper, and each from a well-rated house. *And this is not a new thing.* We fancy you are as pleased as we are with this, and our hope is that you as well as ourselves will feel the benefit accruing from the work we are putting out in response to these replies. You may make use of this or us as you desire." This house is one that has always been ready to accord *THE INLAND PRINTER* credit for assisting it in the matter of giving publicity to the goods it manufactures. They have stated in former communications that their business has been very materially increased through advertising in *THE INLAND PRINTER*, and the above is simply another acknowledgment of the gratification they feel at having arranged for space in its pages.

A STORY is told of a very enterprising Jew who would give himself away and go to any length of self-abnegation in order to effect a sale. He was showing off a cloth on his arm. "Just feel de closch, butiful, soft as shilk, make you a lovely schuit of closch." Customer: "Yes, but (sniffing) it smells so!" Jew: "Thash not the closch. Thash me!"



W. H. Halladay. W. J. Dunn. R. White. E. T. Gillett. A. J. Hodge. E. S. Rooks. J. Weil.
W. C. Gillett. A. T. Hodge. J. N. Clarke. J. A. Lamb. James White. G. D. Forrest.

EMPLOYEES OF CLARKE, FRIEND, FOX & CO., PAPER DEALERS, CHICAGO, IN NOVEMBER. 1881.



W. H. Halladay. W. J. Dunn. R. White. E. T. Gillett. A. J. Hodge. E. S. Rooks.
W. C. Gillett. A. T. Hodge. J. N. Clarke. James White. G. D. Forrest.

THE SAME GENTLEMEN AFTER SEVENTEEN YEARS, NOVEMBER, 1898.
(J. A. LAMB, DECEASED. J. WEIL, UNABLE TO BE PRESENT.)
See opposite page.

AFTER SEVENTEEN YEARS.

On the opposite page we have pleasure in presenting two pictures, which, although not exactly historical, may perhaps prove interesting to many people in the printing and paper trades outside of those whose faces are shown. The upper picture was taken in November, 1881, and represents the gentlemen who were associated together as employees of the firm of Clarke, Friend, Fox & Co., paper dealers, 150 Clark street, Chicago, at that time. The lower picture was made in November, 1898. The photograph in both cases was taken by L. M. Melander, and the same chairs, the same scenery and the same camera used in making both pictures. The following gentlemen appear in the last picture, and the positions now held by each is given as showing that the majority have remained in the same line of trade: W. H. Halladay, city salesman, Dwight Brothers Paper Company; W. J. Dunn, bookkeeper, McCormick Reaper Works; Robert White, vice-president and treasurer, James White & Co., paper dealers; E. T. Gillett, agent for Moser-Burgess Paper Company, resident at Kalamazoo, covering Michigan and Indiana; A. J. Hodge, city salesman, J. W. Butler Paper Company; E. S. Rooks, city salesman, W. D. Messinger & Co.; W. C. Gillett, president, Chicago Paper Company; A. T. Hodge, vice-president and treasurer, Chicago Paper Company; J. N. Clarke, bookkeeper, Robert Law & Co., coal dealers; James White, president, James White & Co.; G. D. Forrest, secretary, Chicago Paper Company. Mr. J. A. Lamb, who sat in one of the chairs in the first picture, and who has since died, was one of the most genial and best-known paper men in the trade. Printers throughout the West, Northwest and Southwest have received calls from him on numerous occasions, and many will remember him. Mr. Weil is still living, but was unable to be present at the time the last group picture was taken. In the two groups are to be found three sets of brothers, the Whites, the Hodes and the Gilletts. A number of the gentlemen claim that in the last picture they look younger than they did seventeen years ago, but we leave this matter to our readers. The manner in which a few now part their hair might indicate something to the contrary. Father Time is not dealing so gently with some of them as he might. We trust the pictures will be examined with pleasure by friends of the gentlemen, not only in Chicago but throughout the country.

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION; a treatise on how to operate and care for the linotype machine. By E. J. Barclay. \$1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT. By Frank Evans, Linotype Machinist. \$3, postpaid. The Inland Printer Company, Chicago and New York.

THE Hawaiian (Honolulu) *Star* has recently placed one additional linotype in its plant.

MR. J. T. R. PROCTOR, proprietor of the Bayonne (N. J.) *Budget*, has purchased a Thorne machine.

THE following blunder which appeared in a daily cannot be charged against the linotype. The article began "Admirable Sansom."

THE Johnson Typesetter Company, of New Bedford, Massachusetts, reports great progress in the manufacture of its machines.

MR. HARRY FRANKS, linotype sales agent for Australia and New Zealand, has been visiting New York City lately. He reports steadily increasing linotype business in his territory,

and to justify this statement the *Advertiser* and the *Register*, of Adelaide, Australia, have placed orders for six additional machines each.

MOLD-GEAR SHAFT.—S. W., Pittsburg: The collar which helps to support the mold-gear shaft must at all times be loose and perfectly free.

FINE progress is reported by the Empire Company in preparing its automatic justifier for the market. It is expected to be ready for January delivery.

DO NOT allow dross to accumulate in the metal pots. Save it, and it can be added to the molten slugs before they are cast into ingots and reduced to metal.

THE Linotype Company is now cutting Swedish accents to accommodate the various Swedish newspapers which have ordered or contemplate ordering its machines.

THE *New York Printer* devotes a column or more, weekly, to a very interesting letter signed "Engineer," in which much matter of social interest to the linotype machinists appears.

MR. WALTER HAZELL, M.P., of England, in company with his son, is investigating the various typesetting machines in this country. Mr. Hazell owns one of the largest printing plants in London.

THE Dow Typesetting Machine Company proposes to push its machines to the front without further delay. The Dow sets foundry type—each machine being capable of handling all the various sizes.

TOURISTS of the present day invariably begin their "hard luck" story with mentioning "the machines." This saves them considerable forethought, but it is not conducive to the versatility shown by the old-timers.

WE learn that A. S. O'Neil, of Los Angeles, California, by his promptness in furnishing and repairing various parts of the linotype machine, has been successful in building up an extensive and increasing business.

THE Austin (Tex.) Typographical Union has reduced the hours of composition on morning papers from seven to six, and at the same time reduced the machine piece scale from 14 cents per thousand for minion to 12½ cents.

AFTER two months' experience in the office of the *Sunday Globe*, Hartford, Connecticut, one operator on a Simplex typesetter is averaging over 3,500 ems per hour, doing all the work of distributing, operating and justifying.

THE Goodson machine shows many detailed, common sense improvements which have been made during the past year. It is claimed that this machine will be in active operation in several composing rooms within a very short time.

THE Unitype Company's factory at Manchester, Connecticut, presents a busy scene at present. Every energy is being bent to complete the construction of the company's varied classes of typesetting machines at an early day.

THE economy and advantages of the electric motor are being recognized by the different typesetting machine companies who are now adopting this power. The pressroom has taught us how desirable this method is over the old way.

THE Portland (Me.) Publishing Company, after a thorough investigation into the merits of the different existing typesetting machines, has placed a "rush" order for the Simplex—one of the several classes made by the Unitype Company.

ACCORDING to a recent ruling by the New York Typographical Union, hereafter if a man works but an hour overtime at night in a book office on machine matter he must receive pay for the entire day at the machine scale.

THE numerous friends of Lieutenant Dow, inventor of the meritorious Dow typesetting machine, were overjoyed at his reappearance in New York City after several months' absence in Porto Rico with the 1st Regiment United States Volunteer Engineers. Although he lost considerable in weight, and is

sunburned to the complexion of an Indian, there are no other noticeable changes from the pleasant, interesting gentleman before his war experiences.

THE *Observer*, of Dayville, Connecticut, recently installed a Thorne machine. Late reports from the *Observer* announce their high gratification over the selection and their hearty indorsement of this particular make of typesetting machine.

ONE of the fundamental conditions to the satisfactory running of the casting mechanism of the linotype is that the gates of the slug must chill while the pot is on the mold, and the gates must pull out of the pot and adhere to the newly cast slug.

THE Newton Copper-Faced Type Company reports increasing business. This is due not only to the fact that many machine offices are copper-facing, but also that a large number of job offices have adopted the policy of copper-facing all their new job fonts.

YOUR MOLD SHIFTS.—W. E., Harrisburg: Your conclusions are wrong, the actual closing of the matrices, facewise, is done by action of the pot and not by the mold. If the mold shifts up so as to confine the matrices, they cannot justify, and consequently your slugs are made worthless.

MR. OTTO MERGENTHALER pays the following high tribute to the Benton punch cutter, which is now the property of the American Type Founders Company: "Without the help of this machine it may be well said that good matrices, as we now have them, would be an impossibility."

THE LONG FINGER BENDING.—"Operator," Richmond, Virginia, asks the cause of the bending of the long finger of the line-delivery carriage. *Answer*.—This is frequently caused by the connecting link breaking away from the lever of the line-delivery carriage. Keep the finger as straight as possible.

THE *New York Printer*, a new publication issued by Mr. Warren C. Browne, is being set up on the linotype machine by the Manhattan Typesetting Machine Company. It is the advocate of the affiliated unions of the International Typographical Union of North America, and will doubtless well merit a substantial success.

FROM the numerous inquiries received weekly concerning the Unitype Company's machines, it is plainly evident that there is a vast field for typesetting machinery in a virgin state in this country. This should appease the solicitous comments of the pessimists regarding the future welfare of the different new typesetting enterprises.

THE VISE JAWS.—A. E., Westchester: The right-hand jaw of the vise should not move the entire distance, as it would strike the matrices. The left-hand jaw should always be free and work easily. It is regulated by turning the screw which runs through the vise, and is shoved forward by the spring which runs from the left.

TO ILLUSTRATE the number of compositors thrown out of work by the machines throughout the country it is only necessary to state the fact that in Texas alone nearly four hundred printers joined the army. While some of these may have had situations, it is very possible that the large majority were seeking work at the time of enlistment.

WITH the Unitype, Dow, Empire, McMillan, Johnson, Lanston, Goodson, and a few other typesetting machines which are now on the eve of being placed upon the market, there promises to be a merry time in this new industry. Competition being the life of business, the Mergenthaler Company may experience an unusual state of affairs before many months elapse.

WISHES TO LEARN THE LINOTYPE.—S. H., of Worcester County, Massachusetts, would like to know if there are any schools of instruction on the linotype, and, if so, where? Also, if the manufacturers of the linotype would teach a would-be operator—a union printer. *Answer*.—There is no such place

that we are aware of in the United States. The linotype company has a room at its Brooklyn factory, for the benefit of purchasers of its machines, where the mechanism of the linotype is taught, but outsiders are not admitted.

TO TEST METAL TEMPERATURE.—C. S., of Cleveland: To ascertain the temperatures of the metal as thoroughly as you state, you must make the tests in both the front and back as well as in the center of the metal well. The temperature in each respective part should be, approximately, 550° Fahr. in the front, 530° in the back, and 500° in the well. A temperature anywhere between 535° and 560° in the front of the well has been shown to give good results.

CAPTAIN ORCHARD, of Company D, 201st New York Regiment, well known to machine users as the owner of the Orchard Linotype Burners, while on a few days' furlough called at the Eastern office of THE INLAND PRINTER. He reports that his military life somewhat interferes with his business, as orders for these burners are constantly increasing as their merits are becoming better known. The captain is in splendid health and is a magnificent type of the American soldier. We wish him all the military honors possible, and a safe return to commercial life.

A COPY of the Hagerstown (Md.) *Globe* was recently received at this office, with an accompanying request that we give our opinion of the page which was set by the Lanston Monotype machine. It is our opinion that the particular copy sent us is not a fair specimen of the Lanston's capabilities by any means, and an opinion based on this specimen would be not only unfair but ridiculous. If the gentleman who made this request will call at our office, 34 Park Row, New York City, he will be shown specimens of the Lanston's work which may be a revelation to him.

MR. C. W. BROWN, of the Boston *Transcript*, has just received a patent upon a device which will be appreciated by operators and machinists where electric lights are used. The number of the patent is 613,647, and is for insulators for incandescent lamps. The insulator consists of a sleeve of hard rubber which covers the metallic surroundings of the lamp and thus prevents its contact with the iron of the machine and the consequent shock. It has the indorsement of the National Board of Fire Underwriters. Mr. Brown has assigned a one-half interest in his patent to Mr. L. S. Starrett, of the Athol Tool Works, Athol, Massachusetts.

MR. HERBERT A. BAKER, formerly manager of the Buffalo branch of the American Type Founders Company, was made general manager of the Unitype Company and commenced active operations on October 1. The selection is a wise one, as Mr. Baker is a great hustler after business, and is popular among the fraternity everywhere. All printers can rest assured that the merits of the different typesetting machines which this company has in process of construction will be thoroughly and quickly made known to them through his active and energetic management. The New York office of this company is 34 Park Row, and the Chicago office is 118 Monroe street.

THE *New York Printer* says: "As the matter of the relation of the Typesetting Machine Engineers to the typographical unions of this country now stands, it is the duty of every union man to try to induce machinists in charge of typesetting machines to join the Typographical Union, provided there is no union of the engineers in the city where the machinist is employed. This is a healthy condition of affairs, and is in the best interest of the very best kind of unionism. The linotype machinists will make a powerful ally for the printers in time of trouble, and they should be looked after in times of peace. Diplomacy and unionism both demand that we take care of the nonunion machinist."

ELEVATOR ACTS AS STRIPPER.—C. G., Toledo: In answer to your late inquiry—To enable the elevator to act as a stripper in the movement of the mold withdrawing from the matrices,

the front fork of the elevator is provided with a projection which forms a cover over the matrix and prevents the bottom end being pulled out toward the mold. This spring fork is supported on one side by running the spring under the solid part of the elevator fork, while on the free end the fork finds support on a projection secured against the face plate. If these parts are not in proper shape the matrices will pull out of elevator in the act of stripping, and hence cannot be properly discharged into the small elevator.

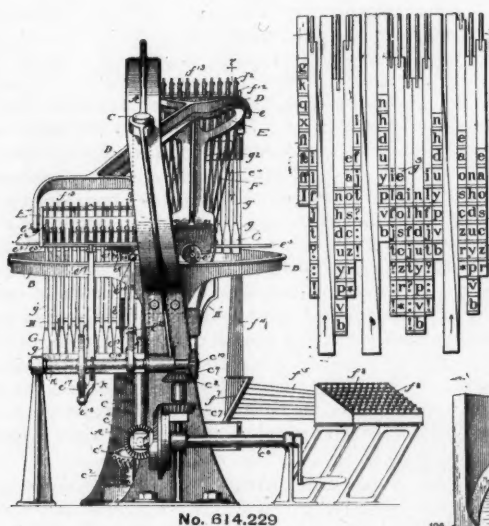
THE Unitype Company, makers of the "Simplex" typesetter, announce that they have one of the machines on exhibition in their Chicago salesrooms, 188 Monroe street. Mr. R. D. Camp, the manager, would be pleased to show its workings to any callers, and those interested in typesetting machines are requested to see it when in Chicago. The machine has a number of advantages over the old Thorne machine, which it resembles somewhat at first glance, and is being put on the market at a very reasonable price.

WISHES TO LEARN OPERATING.—H. A., Marshall, Michigan, writes: "As I am very desirous of learning to operate a linotype machine, I beg leave to ask if you can give me the

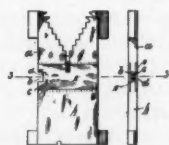
night work, respectively. Piecework is to rate at 12 cents per thousand ems for day work and 14 cents per thousand ems for night work, on brevier or smaller; for type larger than brevier, the prices are 15 and 17 cents, respectively. "Matter set less than nineteen and one-half ems wide of the type used shall be set on time." The latter provision has had the effect, in one office at least, to work a reduction in the scale. Considerable long primer is set in a measure thirteen picas wide, and this is paid for at 50 cents per hour, whereas the operators used to make 75 cents per hour on it, working at piecework. The new scale applies only in auxiliary and job offices, and does not affect the daily newspaper offices.

PATENTS.

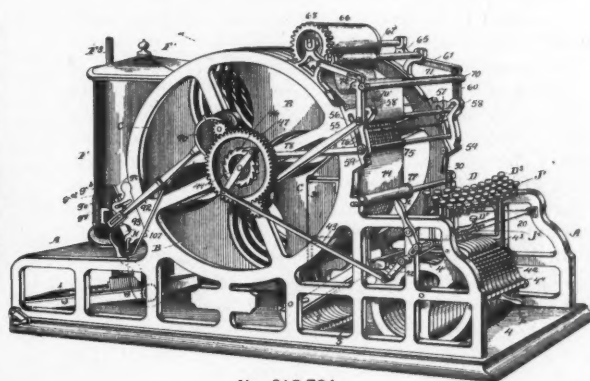
A most interesting justifying machine is described in patent No. 614,319, by J. D. Chalfant, of Wilmington, Delaware. The drawing does little more than show the outer case, and suggests that the machine is simpler than it really is. It has the merit of possessing positive mechanical motions throughout, placing very little dependence upon such means as belts and gravity, which possess elements of uncertainty. The types from the composing machine are fed in at the hole 23, and carried down



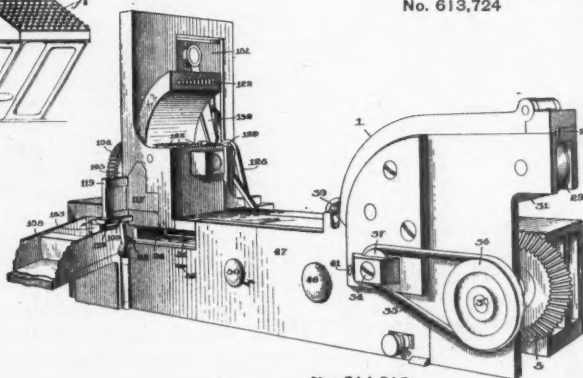
No. 614,229



No. 613,818



No. 613,724



No. 614,319

name of some firm where I may be given the privilege of learning. I am willing to pay for the opportunity. I am a member of the typographical union. Please give me any information which may be of benefit to me in regard to this matter." *Answer* (The above is but one out of a large number of inquiries we receive from parties who wish to learn to operate the linotype).—There is only one opportunity which we know of to learn the machine, namely, to be employed in an office adopting them. The New York Trade School did teach this, but for reasons unknown to us abandoned the enterprise.

CHICAGO TYPOGRAPHICAL UNION, No. 16, has agreed with the employing printers of that city upon a new scale of prices for linotype composition, which provides that all timework shall be at the rate of 50 and 55 cents per hour for day and

around the curve 1 to an interior point below 39. Here the line is composed on a carrier, and spaced by the insertion of the thin edge of wedge-spacers. When the line is sufficiently full the carrier is started along, and from that point the operator has nothing further to do with it, the work being automatic. A set of pushers is brought into play to spread the wedge-spacer until the line occupies the full width of the measure. The adjacent words of type are then clamped in place, while the wedge-spacers are withdrawn and permanent justifying spaces substituted. The largest size of justifying space that will go into the vacancies between the words of the line is introduced, and toward the end of the line, if there is a surplus of vacant space, the wedges move up, and a larger size of justifying space is used, but in no case are more than two sizes

of justifying spaces admitted to one line. The inventor evidently prefers to use a double wedge, but shows also forms of single wedges that may be used to spread the line, which is well, as the double wedge has been so thoroughly covered by previous patentees. Provision is made for the non-interference of the wedges in the case of short words, as "I," which tend to allow the thick ends of the wedges to collide, as earlier inventors have learned to their cost. When the justification is completed the line is pushed out on the galley at 159, and the carrier returns to the original point along a different level from that on which it made the forward journey.

The machine illustrated here as patent No. 613,724 manufactures a type-bar or linotype, and is styled a "proof-taking and type-bar casting machine" by its inventor, H. R. Rogers, of New York. The type characters or matrices are mounted on the central portion on segments and swung into lineal position by the manipulation of the keyboard. When the segment matrices are aligned, they are first carried under a printing roller and a proof taken, so that the operator can read the line and correct errors, if any there be, before casting. The segment matrices next swing around to the mold and casting pot in the rear, and a type-bar is made and dropped out on the galley I.

It is a sort of surprise to look at the machine patented as No. 614,229, and know that it is a form of linotype, patented by Ottmar Mergenthaler, and the property of the Mergenthaler Linotype Company. It looks more like the Rogers typograph than anything we have seen. The object of the construction is to provide a machine in which a small number of matrices may be used to produce a large number of characters, and the manner of aligning the matrices is shown on the right of the drawing. Eight characters are placed on each matrix, and there are twelve sets of matrices. A few duplicate sets of matrices are enough to equip the machine. Of course, it is apparent that such matrices would wear out sooner than those now in use, since when the *e*, for instance, of one matrix was broken down the whole matrix would have to be discarded; yet this is more than compensated for by the simplicity of the machine in its larger portions. In patent No. 614,230, Mr. Mergenthaler describes yet another machine for accomplishing the same result in a different way. It is a matter of interesting speculation as to what the Mergenthaler Linotype Company purposes doing with these machines, whether to market them, and give linotype buyers a choice, or whether to simply shelve the patents in order to keep others out of the field.

C. L. Ireland, of Manchester, England, in patent No. 613,818, shows a new linotype matrix, which has been acquired by the New York Company. The thin sides of the walls are made of steel, to secure greater wear, as it is here that the matrices first break down, owing to the fact that the side walls have to be made very thin and are subject to blows from the feet of other matrices. The New York Mergenthaler Linotype Company has taken another patent from F. J. Wich, also of Manchester, on an improved interchangeable ejector blade.

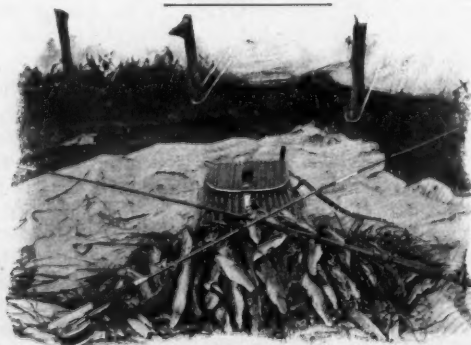


Photo by O'Keefe & Stockdorf, Leadville, Colo.

Engraved by Sanders.

A MORNING'S CATCH.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication; but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

A GOOD SUGGESTION REGARDING THE USE OF MIRRORS.

The following experience, communicated to us by The Pathfinder Publishing Company, of Washington, D. C., will be found useful: "We run a double-feed Babcock press, and, from the further side, it is impossible to watch the fly when running. A few days ago an ordinary bracket lamp, with a silvered reflector, was put up on the wall near the delivery table; and now the off-feeder finds that by watching the lamp reflector he can see exactly what is going on at the fly-table. This simple 'happen-so' arrangement now turns out to be a great aid; and it is possible that mirrors might be used to much advantage in other ways on the same principle. A lamp reflector, being concave, is the best thing for the purpose described, as it reduces the image and allows you to see a much wider range of things than a plain, flat mirror."

THE ECONOMICS OF THE PRINTING TRADE.—To intelligently examine the prevailing conditions of this trade, in so far as these apply to methods of waste, utility and economy in production, a general invitation has been extended to the readers of THE INLAND PRINTER for publication under the different departmental heads; and it is expected that this invitation will be accepted and responded to in a most interesting manner in the February number. The idea of devoting a special issue to the consideration of the great industry of printing, which will include its entire ramifications of accessories thereto, is the happy conception of the editor-in-chief of this journal. Whatever may be its practical results—far-reaching in benefits or otherwise—it certainly partakes of all the elements of novelty; and of what does the great field of the printing industry consist but of one continuous growth of novelties? The object sought by this investigation is to bring out practical thoughts and methods concerning cost of production of work; how these may be employed, and their individual advantage over methods considered ephemeral or those more staple and in general use.

TROUBLE BY REASON OF UNEVENLY BLOCKED ELECTROS.—H. E. T., of Pittsburg, Pennsylvania, complains that badly blocked electrotypes are sent to him, no two of which are alike in height, some being far too high. He wants to know if there is any way of remedying the trouble without returning the electros for reblocking. *Answer.*—Nothing tends to irritate a pressman more than to be obliged to make ready a form of electros made up of uneven heights, especially those blocked more than type-high. The usual and just remedy is to send such electros to the concern turning out such "botch" work, and compel it to reblock the work. After this course has been pursued a few times more perfect mounting will likely be obtained. Of course, it is often a loss of time to do this. To partially obviate this, we suggest that a type-high gauge be purchased (which costs about \$3, and can be obtained from printers' furnishers) and kept on hand to test the height of all blocked work sent for printing purposes. Another very handy tool, known as a type-high machine, is recommended for reducing cuts to type-height, and for planing them true and even, when warped, as well as for squaring work. The use of these two machines (the latter costing about \$12) will save many vexatious delays and soon repay the outlay.

WHAT ARE ROLLER SUPPORTERS?—F. A., of New Orleans, Louisiana, writes: "I am a reader of your invaluable journal; I have seen allusion made in the pressroom department to very many beneficial things and expedients for benefiting our trade, the most of which I am now familiar with, except what are called 'roller supporters.' I use the regular iron collars on the

ends of the rollers, and have supposed that these were what was referred to for use when printing very light forms, especially visiting cards and such work. Am I correct? I know that I have not been able to obtain a satisfactory result in printing such forms, hence my desire to be set right?" *Answer.*—The set of round iron trunnions furnished for use on the ends of inking rollers are not what is meant by "roller supporters." As a matter of fact the trunnions are intended as supports for the rollers and to cause them to turn around as they pass over the form. They fill their measure of usefulness, but not to the nicety that a set of steel roller supporters do. These may be properly called roller bearers; they are about a quarter of an inch thick and have an overlapping lip or flange of about seven-eighths of an inch, which protrudes or rests over both ends of the chase. A bearer is placed against each end inside of the chase and locked up with the furniture and form. The bearers have been devised to ease the pressure of the rollers on the form, as they are type-high; prevent over-inking by abrupt contact with the form, besides preventing the roller composition from being cut when running light forms containing sharp edges and brass rules. The roller supporters are made for the various sizes of job presses, and may be purchased from any dealer in printers' supplies or from type foundries.

PRINTING HALF-TONE CUTS ON A TWO-ROLLER PRESS.—A correspondent of St. John, New Brunswick, over the signature of George, writes the following: "Will you kindly express your opinion on the advisability of trying to print a half-tone cut 6 by 24 inches, surrounded by heavy type matter, on a large Cottrell drum cylinder, with two large form rollers? The press is new and the rollers are in good condition. The job to be worked on 80-pound coated stock, size of sheet 28 by 42 inches, a \$1.50 per pound blue-black ink to be used, the edition to be 20,000. I intend to slip-sheet the job. I also inclose a job on which I would like you to pass an opinion. The specimen sent is the tenth or twelfth impression after washing up. We had to wash up after every 100 at least. Notice the mirror where it is beginning to fill up. Became very 'pebbly' later, and we then washed with tar-colin. Ink is a 60-cent book, bought in 100 lots. Pressman says too much ink; I say ink not fit—full of unground matter." *Answer.*—Fairly good half-tone printing can be done on two-roller presses; but we do not advise accepting a job of first-class work to be done on such machines, because they lack the essentials requisite for superior distribution of adaptable ink, and because two rollers will not sufficiently ink a large form as compared with a press carrying four form rollers. Persons who assume to deny this and boldly attempt to demonstrate to the contrary are quite apt to hazard any reputation they may have had for doing good half-tone printing. As comparisons at times are somewhat odious, it would certainly be very unpleasant, as well as disadvantageous, to have a fine piece of printing executed on a two-roller press compared with that done on a four-roller machine. Of the specimen of half-tone printing sent for our opinion, we desire to say that the cut has not been rightly leveled up from under to give a true impression on the face. Both the places marked as beginning

to fill up are on the side of the cut which plainly is too high to paper. If you had dropped the plate back a little, so that it would be about a medium thick sheet *lower* than the type, and then brought out the solids and strong tones by judicious over-laying, the result would have been much better, and at the same time have regulated the contents of the form in such a way as to avoid filling up or picking off the coating. Rollers should be set quite light on this kind of forms, and when such work is done on platen presses roller supporters should be used to secure nice and even covering of color. The ink used is splendid.

IMPRESSION SCREWS ON JOB PRESSES.—W. S., of St. Paul, Minnesota, writes: "I have had an argument with a pressman here relative to the use of impression bolt screws, and I desire your opinion to decide the argument. My friend contends that the impression bolts should not be changed on any job after the press has been evenly trued up—that is, the



"PLAYING HOUSE."

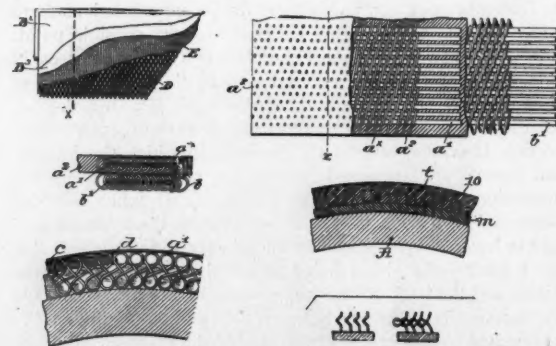
platen trued with the bed. My contention is that these screws are placed on the press for changeable purposes, according to the size and character of the job to be worked off. We have both read the answer to H. E. W., of St. Johns, Michigan, in the December number, and indorse the recommendations there made as completely covering his case in every possible point. Indeed the answer is the most complete that I have yet seen in print, and shows that the editor has been through the mill of experience." *Answer.*—Both of you are right to a degree, because there are several makes of job presses, such as the Gordon, Universal and Colt's Armory, on which the impression screws are supposed to remain stationary when the impression has been "set" to uniformity of touch between platen and form. On the latter two presses the impression—light to heavy—is regulated by an adjuster-slide, notched slide and a latch—the slides being attached to the back of the platen, and the latch to the impression throw-off handle. On the Gordon, the difference between light and strong impression is regulated by a decrease or increase in the number and thickness of the tympan sheets employed on such presses; it is not usual nor is it intended that the impression screws should be disturbed to suit different forms. Contrary to the intentions of

the builders of the presses mentioned, may be cited the fact that the inventors and users of such machines as the Liberty, Peerless, Golding, etc., meant to and do use the impression screws to regulate the different degrees of impression called for on varying kinds of forms. Indeed, the provision of changeable impression, by means of the impression screws, has been considered one of the advantageous features of the Liberty and the Peerless, as opposed to the theory of those of the Gordon build, by whatever name known.

WASHES FOR ROLLERS AND HALF-TONE PLATES.—A Constant Reader, of Baltimore, Maryland, has requested us to "publish a good wash for rollers in winter; a good wash for half-tone plates that have been standing for some time; also a good reducer for printing inks that have become dried up from long standing." *Answer.*—Among the best washes for composition rollers in wintry weather may be mentioned tarcolin, turpentine, astral oil and weak lye—the rollers to be slightly sponged off with clean water after washing up. To remove dry ink, verdigris, etc., from half-tone plates use the following: For dry ink, use a fine bristle brush and turpentine, or alcohol, if the ink does not become loose and disappear; if the plate has become corroded with verdigris, etc., use a similar brush and a few drops of oil of creosote, allowing the creosote to soak through the corroded spots before brushing off. A fine linen rag—free from lint—should be used in finally cleaning off the half-tone plate. Do not rub the rag across the face of the plate, but dab it frequently with the rag, so as to absorb the dirt and washing liquid. Half-tone plates, whether of zinc or copper, should be coated with melted beeswax, paraffin or mutton tallow, and then put away in a dry place. Do not wrap them in paper, as the chemicals found in most papers are apt to cause metallic corrosion. Under no circumstance put away plates with printing ink on the face of the half-tone engraving. There is no reducer that we know of that will properly correct the nonworkable qualities of dry ink. Printers' pure linseed varnish (soft) will be found to be a desirable reducer of heavy ink; as will also Chesapeake Economy Compound, Inkleum, and some other articles advertised for this purpose.

PATENTS.—C. P. Cottrell has patented (No. 614,243) the improved register rack F' and cylinder segment E' here shown. It is designed for a cylinder press in which the bed is reciprocated with a slow-up motion and enables the rack and segment to be brought into contact before the bed and cylinder have assumed a uniform motion. In other words, the register rack may be brought into operation at a point perhaps two inches nearer the end of the stroke than heretofore.

A. S. Allen, of Boston, has taken out five patents on wire arrangements as tympan or printing surfaces calculated



to do away with the necessity for making ready. They are numbered 613,217 to 613,221, and the illustrations serve to show about what they are—evidently an attempt to cover

all possible forms of spring wire combinations for impression surfaces. Mr. Allen must be firmly convinced that yielding impression surfaces are the thing for fine printing, as is Mr. Severy. Nevertheless, manufacturers of printing presses refuse to believe that the days of hard packing are drawing to a close.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By J. W. Urquhart. \$2.

STEREOTYPING BY THE PAPIER-MACHÉ PROCESS.—By C. S. Partridge. \$1.50.

ELECTION OF OFFICERS.—At the annual meeting of the Chicago Electrotypers' Association in November, the old officers were unanimously reelected. Mr. George H. Benedict has been the presiding officer of the Association since its organization and would willingly have shuffled off the cares of office, but yielded to the pressure which was brought to bear upon him and consented to serve another term. At the December meeting the members of the association presented Mr. Benedict with a handsome token of their appreciation in the shape of a beautiful Masonic watch charm.

YELLOW JOURNALISM DENOUNCED.—At the December meeting of the Chicago Electrotypers' Association the following resolution was unanimously passed:

WHEREAS, There is published in the city of Chicago a journal which depends for its support on the advertisers of electrotypers' supplies; and,

WHEREAS, The said journal does not represent the electrotypers of Chicago, but on the contrary continually and persistently misrepresents them; it is therefore

Resolved, That the continued patronage of the said journal by the said advertisers will be construed as evidence of an unfriendly disposition.

COMPARATIVE THICKNESS OF SHELLS.—According to Mr. George E. Dunton, the Boston electrotypers, with one exception, are hardly up to date in the matter of quick depositing. In speaking of a shell which was produced by the Dickinson Foundry in fifteen minutes and which was over .002 of an inch in thickness, he says: "This fifteen-minute shell will compare favorably with many of those of one hour and one hour and a half produced in some of the other shops." In other words, it requires from two to three hours to deposit .005 shells. In Chicago there are at least a half-dozen electrotypers who turn out .005 shells in one hour or less, and it would be difficult to locate an electrotypewriter who finds it necessary to leave his molds in the bath two hours. If Western electrotypers could be induced to believe that .0025 is thick enough for "commercial" shells, many of them could turn out their work in thirty minutes with their old-style dynamos.

NEW STEREOTYPING PROCESS.—A circular from the Skandinavisk Exprestyp Company, Copenhagen, Denmark, announces the production of a perfected process for making cuts from all descriptions of type or plates. The work, it is said, can be done in a few minutes by the printer without recourse to the stereotyper or electrotypewriter. A plastic mass is prepared, the basis of which it would appear is celluloid, and from this, it is said, the first cut can be made in about fifteen minutes, and each succeeding cut in five minutes. The material of which the cuts are made being a chemical substance, no planing or drilling is necessary, the edges only being required to be cut; and they can be then fixed directly on the block by an adhesive substance which is a part of the process. In fact, everything that would seem to be desirable in a cut is effected by this process, so it is said. The machine for the proceeding occupies only a small space and demands no auxiliary apparatus of any kind. Specimens of the work from half-tone

plates look very well, and testimonials are offered from prominent printing firms in Denmark. Further particulars are promised *THE INLAND PRINTER*.

A SUCCESSFUL ELECTROTYPYPER.—The *Printer and Book-maker* has the following to say of Mr. Hugh F. McCafferty, the well-known electrotypy: "He now has thirty-two men on his pay roll, and his establishment is looked upon as one of the leading in his line in the city of New York. He has always made a specialty of doing fast work, and was the first in this country to use the Boissier dynamo, designed especially for electrotypers' use, to which machine is due in great part the much-reduced time within which in late years electrotypes have been put through the battery. He has his tanks arranged in multiple series, and always keeps one tank for rush work, and often gets satisfactory plates in half an hour. He thinks nothing of delivering electros in two hours from the time of commencing on a job, and says he can turn one out in an hour on a pinch. A great deal of fine half-tone work is also electrotyped in the place, and some of the best work in the city has been intrusted to the concern. Mr. McCafferty is a member of the Electrotypers' and Stereotypers' Association, and also a member of the New York Typothetae."

RAPID ELECTROTYPING.—A New York City correspondent writes to this department as follows:

In a recent number of a journal which devotes a department to the interests of electrotyping, the following statement is made by the manufacturer of an agitator:

Shells .0025 inch thick deposited in 15 minutes.	
" .0055 " " " "	30 "
" .008 " " " "	45 "
" .01 " " " "	60 "

In my opinion this statement claims results which it is impossible to obtain, and the samples which the advertiser is willing to show cannot be considered if the measurements are taken with the micrometer, as the irregularities on the back of the shell will not admit of accurate measurement by this method. My reasons for questioning this assertion are the following:

The weight of a shell .01 inch thick is 22.468 grains per square inch, and since copper is deposited at the rate of 18 grains per ampere hour, the current density required to secure a shell of this thickness in one hour will be 1.24822 amperes per square inch, or 179.75 amperes per foot.

The statements of Von Hubl, Sprague, and others, that the current density should not exceed 30 or 40 amperes per square foot, are of course conservative, as all speculative assertions should be. With the agitator, current densities of 100 amperes per square foot have been utilized, but never to practical account. The reason for this is that solutions capable of carrying this current at a low enough potential to deposit sufficiently reguline metal for the purposes of electrotyping will need to have such a large content of metal and acid that crystallization will interfere with their working at ordinary temperatures.

If the shell will not tin brightly in the backing pan it may be inferred that the correct current density was exceeded at some time during deposition. In the solutions I have observed, when these are reasonably free from insoluble precipitates and other matter in suspension, the strength of this current was about 80 amperes per square foot, with the solution well agitated.

Granting that 100 amperes may be utilized in the deposition upon one square foot (.694 ampere per square inch), the time of deposition will be, approximately, as follows for the thicknesses of shell in question:

Thickness of shell .0025 inch, time of deposit	27 minutes.
" " .0055 " " " "	59 "
" " .008 " " " "	1 hour 26 "
" " .01 " " " "	1 " 48 "

And the thicknesses of shell which may be obtained in the time stated will be:

Time of deposit 15 minutes, shell obtained .00143 inch.	
" " 30 " " " "	.00275 "
" " 45 " " " "	.00412 "
" " 60 " " " "	.0055 "

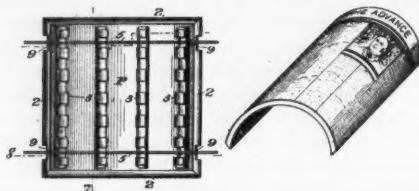
As the whole question of rapidity depends upon the current density which may be employed, agitators and other contrivances being simply aids to the securing of this object, it would be well to settle this point by obtaining the data of experiments made in this line. It surprises me that the manufacturer of this agitator has succeeded in employing current strengths nearly twice as large as heretofore possible. I would like to have your opinion on this matter.

Answer.—Your figures are correct and your deductions are reasonable. Nevertheless, it is a fact that electrotype shells heavy enough to back up—that is to say, exceeding .002 of an inch in thickness—can be deposited in fifteen minutes. In Chicago the proprietors of the Independent Electrotyping

Foundry, which is equipped with a large dynamo, with a voltmeter and ammeter in the circuit, inform me that they frequently deposit rush jobs in fifteen minutes, and at one time exhibited a shell which had been deposited with a current density of 187 amperes per square foot. They had no facilities for measuring its thickness or weight, but the copper was apparently of good quality and was reasonably smooth. I am also informed by Mr. Charles W. Dean, of the Western Methodist Book Concern in Cincinnati, that he employs a current density of 150 amperes per square foot on the last pages of his paper. A shell made by Mr. Dean in thirty-five minutes measures about .0045 in thickness, which would be equivalent to .00225 of an inch in fifteen minutes. At the request of the proprietors of the Independent Electrotyping Foundry, the writer availed himself of the facilities offered by their equipment and made a personal test, with the result that with no special preparation a shell nearly .0025 thick was produced in fifteen minutes with a current strength of 125 amperes per square foot and an E. M. F. of 5½ volts in multiple. While, as stated, the shell measured nearly .0025, the weight was less than four grains per square inch, which would indicate that the deposit was lacking in density or that it was thinner in the center than at the edges where the micrometer test was made. However, the copper was of good quality, smooth and tough, and no trouble was experienced in tinning and backing it up. At the time this shell was produced there were four cases in the bath, aggregating a trifle over four square feet, and the ammeter reading was a little more than 500. Regarding crystallization, it is the writer's opinion, based, it is true, on a somewhat limited observation of the effect of excessive currents on solutions, that it is not likely to occur if the content of blue vitriol in the solution does not exceed 18° Baumé. There is certainly no trouble of this kind at the Independent Foundry, where the density of the blue vitriol solution is fully 18° Baumé. The writer has yet to learn of any difficulty in tinning quick deposits of copper. You are probably correct in stating that "the whole question of rapidity depends upon the current density which may be employed, agitators and other contrivances being simply aids to the securing of this object." That copper is deposited at the rate of 18 grains per ampere hour, is an established law of electrolysis. In fact, the weight of metal deposited is the measure of current strength. Agitation does not change this law, but it promotes homogeneity—prevents the formation of oxygen bubbles on the cathode and hydrogen bubbles on the anode, and facilitates the diffusion of metal in the solution, so that the layers of solution next the cathode which in rapid electrotyping are instantly exhausted of metal will be quickly replaced with fresh layers. By reason of these aids a very strong current may be employed; strong enough to produce shells of practical strength in fifteen minutes. The fact that fifteen-minute shells have been produced in one case in a solution agitated by air pressure and in another by a circulating pump, would indicate that the particular method by which the solution is kept in motion is immaterial. The essential point is to obtain sufficient current density, and herein lies the main obstacle to rapid electrotyping, for nearly all the dynamos in present use were designed and constructed for *slow* electrotyping and their E. M. F. is too low for extremely rapid work. As indicated by the tests to which reference has been made, it requires an E. M. F. of about 6 volts in multiple or 12 volts in series to produce fifteen-minute shells, and, so far as the writer is informed, there are only two or three types of dynamos in the market which will supply this requisite, and they are of modern design. While there seems to be ample evidence to show that fifteen-minute shells are possible, it does not by any means follow that it would be practicable, and it certainly would not be economical to deposit general work at any such speed, or even in thirty minutes, for to deposit any considerable area at one time would require a dynamo of enormous proportions compared with the machines in present use, which would involve a large outlay both for the dynamo and for the motive power to

operate it, which latter cost is excessive as compared with the cost for a moderate rate of deposition. Mr. Dunton states in a personal letter, received since the above was written, that the fifteen-minute shells made in the Dickinson Foundry were deposited with an E. M. F. of $2\frac{1}{4}$ volts. If it requires 125 or more amperes per square foot to deposit fifteen-minute shells, the Dickinson people are getting about 60 amperes per volt, which is certainly a remarkable record.

PATENT.—George W. Turner and A. F. W. Leslie, of New York, in patent No. 613,736, show a composite printing plate, which is a stereotype in which an engraving has been fixed. On the right is the completed curved composite plate; on the left



(enlarged) is the back of the engraving, showing the rectangular anchor-blocks and wires for maintaining it in position. The method of fastening permits the engraving to be underlaid before fixing on the stereotype.

BOOKS AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

FUNK & WAGNALLS have issued two very prettily made books by Arthur T. Pierson, "In Christ Jesus, or the Sphere of the Believer's Life," and "Catharine of Siena," 60 and 50 cents, respectively.

THE frontispiece of the January *Scribner's* is a drawing from life of Theodore Roosevelt by Charles Dana Gibson (whose services hereafter belong exclusively to *Life*), and it is in Mr. Gibson's most effective manner of portraiture. It is as good a likeness as his famous Du Maurier and Phil May portraits.

PLENTY of action and incident, pungently told, distinguish the books of fiction that the Doubleday & McClure Company is sending out this season. Kipling's "Day's Work," Ollivant's "Bob, Son of Battle," and the anonymous author of "A Gunner Aboard the Yankee," have matter to stir the most blasé reader.

R. H. RUSSELL announces for publication on December 15 a book of verse by Ingram Crockett, entitled "Beneath Blue Skies and Gray." Mr. Crockett's poems show excellent imaginative work and strong, true voice. The volume will be printed on deckle-edge linen paper and bound in decorated board cover. Price, \$1.

NO LIST of handsome publications for the holiday seasons would be complete without the artistic publications of Mr. R. H. Russell, 3 West Twenty-ninth street, New York City. The Maude Adams edition of "The Little Minister" (J. M. Barrie) is without doubt one of the most attractive gift books of the year. It contains thirty-two full-page pictures of Miss Adams and her company, illustrating the principal scenes in the story. It is beautifully bound in white vellum, stamped in gold, 400 pages, $6\frac{1}{2}$ by $9\frac{1}{2}$, each copy being sealed and inclosed in a box. Price, \$2.50.

A SMALL collection of hand-colored prints by Pamela Colmar Smith, a new artist, is announced by R. H. Russell. This is a very unique departure from the usual Christmas and Easter

style of gift, and the work is said to be both unusual in treatment and decorative in effect. "Recess" is a charming scene of children at play, suggested by the books of Kenneth Grahame and J. M. Barrie. They are printed on Japan paper, 8 by 12, colored by hand in water color, and retouched by the artist. Price, \$2. Scenes from "Macbeth" are similarly treated, but are larger, 12 by 14. Price, \$3. "Twelfth Night," "Christmas Carol" and "The Land of Heart's Desire" are others of the series, priced at \$3, \$4 and \$5, respectively.

THE *Universe*, of New York, has a very strong cover design by Mr. H. Van Buren Magonigle, whose work is well known through the attractive book covers he has made for the Messrs. Scribners, Macmillan, and Houghton, Mifflin & Co. The *Universe* is a weekly paper in magazine form, of thirty-two pages or more each issue, and contains as its chief feature a résumé of the week's news under the heading "Present Day History," written by G. H. Rosenfeld, whose style is well known. It also contains timely articles on subjects of interest; a department of "Easy Science," edited by T. Commerford Martin; articles on "Travel," and other attractive features.

THE November issue of *Forms and Fantasies*, Chicago, gives assurance of the success and appreciation received by this handsome monthly. The principles and examples of decorative art as enunciated and exhibited by it are understandingly and beautifully presented, and the great influence such a magazine must have on the improvement of the public taste cannot be gainsaid. For the mechanical production of the magazine there can be only favorable criticism, and it is difficult to conceive how so excellent a magazine can be procurable at the low price of subscription. The work is published by the Forms and Fantasies Publishing Company, Steinway Hall, Chicago. Price, \$2 per year.

"ARMAGEDDON," one of the latest works of Stanley Waterloo, has been issued in very attractive form by the Rand-McNally Company, Chicago. The book deals with the events following the Spanish-American War and the successful expansion of American trade, the Anglo-American alliance, etc., which culminates in a general war of the nations, in which America, England and Japan are pitted against the nations of the world. David Appleton is the hero of the book. He is an inventive genius who devises a sort of aluminum air ship which he floats over the fighting squadrons and drops explosives on the decks of the enemies of America and her allies. The usual love story runs through the interesting ventilation of national and international issues, and taken altogether the work is a very interesting one at any time, and vastly so at the present period of international speculation on the outcome of our policy of expansion.

THE INLAND PRINTER ABROAD.

IT is gratifying to the conductors of THE INLAND PRINTER to know that the circulation it has abroad is assisting its American advertisers in making known their wares in foreign countries. In a recent letter to THE INLAND PRINTER, Mr. R. J. Frackelton, secretary and treasurer of the Chandler & Price Company, manufacturers of printing presses and printing machinery, Cleveland, Ohio, says: "The writer has just returned from a very satisfactory business trip, which included the cities of London, Copenhagen, Christiania, Stockholm, Berlin and Paris. The fact that he was able to do business with the leading firms in printers' supplies in each of these cities was due, in some part, no doubt, to the preliminary work done for us by THE INLAND PRINTER, for, on the desk of almost every firm we visited we found one or more copies of THE INLAND PRINTER." Mr. Frackelton's letter was unsolicited, and is, therefore, all the more welcome, and is given publicity simply to show that the good work the magazine is doing for its advertisers is appreciated.

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CHAMPAGNE

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30 "	5 A	10 a	6 00
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A COMPLIMENT TO GEORGE H. BENEDICT.

In appreciation of the satisfactory manner in which George H. Benedict has performed his official duties as president of their association, the members of the Chicago Electrotypers' Association, at their meeting on December 14, presented him with a handsome testimonial in the shape of a beautiful diamond-set Masonic watch charm, suitably inscribed. Twenty-five representatives of the Chicago foundries, with their invited guests, sat down to the "spread" which pre-



MR. BENEDICT AND HIS TESTIMONIAL.

ceded the presentation. There were present by invitation: H. R. Wills, of the Hoyt Metal Company, St. Louis; E. C. Williams, of George E. Lloyd & Co., Chicago, and C. F. Whitmarsh, of THE INLAND PRINTER. C. C. Cargill, of the *National Journal of Engravers and Electrotypers*, was expected but was unable to attend.

The presentation was preceded by a little farce, intended to convey to Mr. Benedict the idea that he was on trial for dishonorable conduct. At the close of the banquet, Mr. Behrens announced that serious charges had been made against one of their members, and deemed these charges of sufficient moment to have attention then and there. He called upon Mr. Wills to present his charges, and that gentleman rose and said:

MR. CHAIRMAN AND GENTLEMEN,—I beg to thank you one and all for this expression of your friendship in asking me here tonight, and I cannot misunderstand that it is prompted by the kindest feelings of good fellowship, as well as esteem.

But, while impressed with a sense of the deepest gratitude to you for making me one of this genial party, I am sick at heart with the conviction that my remarks to come will seem in bad taste, intruding, as they do, upon this festive occasion, and I have hesitated long in taking the step; but for your own good, as business men of integrity, and also through a sense of righteous indignation, I feel that this is the most fitting time to do that which is, without question, the hardest task ever given me to perform. I have been proud of my associate membership here beyond all that I have expressed to you in words. Proud to be identified with a body of men of such sterling worth, as I believed you all to be, especially your presiding officer, whose reputation for uprightness and fair dealing has gone abroad throughout the land; a name that he should have guarded as he would his dearest ties on earth; a man whose impulse is always to help the needy and downtrodden; whose open-handed generosity is nearly as famous as is his reputation for business probity.

I wish that I might stop right here and not feel compelled to mar this picture, but the censure is fully due where I aim it tonight, bleeding though my heart is to be the one first to uncover and show this man in his true light. I will not tire you with details. Suffice it to say that I have placed written charges in Mr. Behrens' hands today, with proof beyond question that he should be deposed at once—this man, who, until a week ago, I looked upon as my best friend, and also the best friend of the Electrotypers' Association.

It was mainly through my implicit confidence in him that I was suddenly confronted, on Monday, December 5, with the climax proof of Mr. Benedict's real standing among you, and his attitude toward this Association, and, since then, I have spared neither time nor expense in ferreting out as much of his private character, bearing upon his position here, as I could, and I assure you all it pains me beyond expression to say that, if it is necessary to retain men of this kind here simply for the sordid end of life, I feel obliged to tender my resignation as an honorary member, to take effect at once.

At the close of Mr. Wills' remarks, Mr. Partridge, the secretary of the association, came nobly to the president's defense in the following words:

MR. PRESIDENT,—For a specimen of pure nerve I think I have never heard anything quite equal to this speech of Mr. Wills'. Here is a man who professes to be a friend of Mr. Benedict's who comes to this social gathering,

an invited guest, and who abuses the hospitality of his host by making public insinuations against his character. I am sure I voice the sentiment of every member of this association when I express my indignation at such a flagrant breach of common courtesy.

Whatever may be the nature of the charges to which Mr. Wills refers, I want to say in advance that his evidence must be very strong indeed to convince the gentlemen in this room that Mr. Benedict has in any respect failed to be fair and just in his dealings with his fellow-men. The members of this association have been intimately acquainted with him for several years, and I have never heard from any one of them so much as a whisper in question of his integrity.

When we finally succeeded, in 1895, after months of discouraging work, in organizing this association, we fully realized that its future success would depend very largely upon the character of the man who should be placed at its head. The situation demanded a man whose business honesty would be unquestioned, whose executive ability and tact would be equal to the task of assimilating and uniting discordant elements, whose sense of fairness and justice would be a protection to the minority, whose liberality and unselfishness would prompt him to personal sacrifices if necessary for the good of the association. We required a man broad and capable, who would give balance to our deliberations, who would be conservative in his management of our affairs, who would represent us abroad in a manner to command the respect of the trade in other cities as well as our own. In a word, a man of great ability, and strict integrity in whom we would all have confidence. We believed that Mr. Benedict possessed all these requirements. That we made no mistake in choosing him for our president, and that we have been satisfied with our choice, needs no better evidence than may be found in the fact that we have three times unanimously reelected him to the same high office.

I believe it is due largely, if not solely, to Mr. Benedict that the association is in existence today. We have passed through many critical periods; more than once we have been on the verge of collapse; but thanks to the fertile brain and indomitable will of our president, we have weathered every storm and today are stronger than at any time in our history.

I am confident that I express the sentiment of this entire association when I say that we appreciate in the highest degree the disinterested, unselfish and intelligent manner in which Mr. Benedict has performed the duties of his office. I take particular pleasure in expressing this sentiment at this time because of the recent uncalled-for attack upon him by a paper whose contents are as yellow as its covers, and whose editor seeks always to tear down and destroy that which we have so long and patiently striven to uphold.

But in the face of all the facts I have enumerated, and in spite of Mr. Benedict's unblemished record, this man Wills, the professed friend of the association, an invited guest at this gathering, has the monumental nerve to get up here and in a mean, underhand way insinuate that our confidence in our president has been misplaced. I demand, Mr. President, that Mr. Wills immediately produce his charges, and unless they are sustained by incontestable proofs that he be ignominiously expelled from this association.

Scarcely able to control himself during Mr. Partridge's speech, Mr. Juergens was promptly on the floor at its close, and added fuel to the flame in this way:

GENTLEMEN,—These are very grave charges which have been preferred against our presiding officer, and I am very sorry that they have been introduced here in the presence of invited guests who are friends of the association. But since the charges have been made, I feel it my duty to say that I have seen the evidence and it fully proves the truth of every word Mr. Wills has said. The evidence is in Mr. Behrens' hands and I call on him to produce the same.

Mr. Behrens then arose and in a mild, calm and judicial manner proceeded to pour oil on the troubled waters in the following language:

MR. CHAIRMAN AND GENTLEMEN,—Our monthly gatherings have heretofore been a source of great pleasure and satisfaction to me, and I am, therefore, very much disappointed to be compelled to witness these proceedings here.

I have known Mr. Benedict for many years, we have worked side by side in this association, and I am frank to say that he stands very high in my estimation. For this reason I am astonished to see Mr. Wills, an outsider, perpetrate the outrage to get up here at this table and assail the character of our president.

You all know that Mr. Wills is an honorary member of our body, and I for one have always considered him a man of conservative and sound judgment, but the showing which he has just made convinces me that he is very easily misled.

Mr. Wills says that I have in my possession the evidence proving Mr. Benedict's guilt. Well, yes, I have some evidence here, but after a careful examination of its true inwardness, I find that it proves the very opposite of what Mr. Wills claims.

Now, gentlemen, as you have called for my opinion in this matter, I will say that the evidence herein contained proves beyond a doubt the following, namely:

That Mr. George H. Benedict has watched the interests of our association with the eye of an eagle, and has extended its influence in every direction.

It also shows that the honors of his high office have been interwoven with trouble and disappointment—you know the crown is generally accompanied

by the cross; but I also find, as a redeeming feature, that he is surrounded by a large circle of true friends, and above all, that his record is as clear as a crystal.

To substantiate this opinion of mine, gentlemen, I will now ask Mr. Benedict to undo this parcel and to acquaint himself with the true inwardness of the evidence it contains.

While Mr. Benedict was investigating the true inwardness of the charges, the following toast was perpetrated by Mr. Juergens:

Here is a toast to the last little roast
Given the big man in the chair;
But we find he's a hummer,
And not a darned bummer,
As was claimed by the man without hair.

Mr. Benedict responded in a few well chosen words, thanking the members for this evidence of their esteem. At the close of the meeting he invited the entire company to go with him to the Chicago Athletic Club, where his reputation as an entertainer gained new and well-earned glory.

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

THE problem of the mechanical feeding of sheets to the printing press is engrossing the attention of some of the brightest minds in the trade. This month we have to report on the patent No. 613,793, by T. A. Briggs and F. L. Cross. Their plan involves the working of the sheets S from an upper level G around a cylinder to the lower level of the

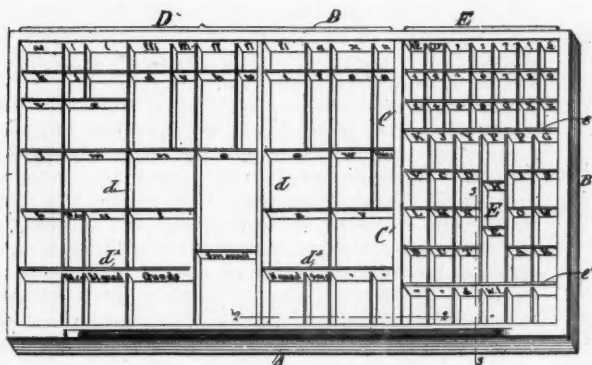
feedboard F. The patent deals with the perfection of minor details, the main features having been the subject of a previous patent.

C. H. Heywood, of Milwaukee, has patented the press shown as No. 613,271, designed to print, stamp or emboss and apply postage or other stamps to envelopes or cards. D is the platen, T the bed, and 52 the ink fountain. The rollers 36 and 23 travel entirely around the bed. The machine is certainly novel.

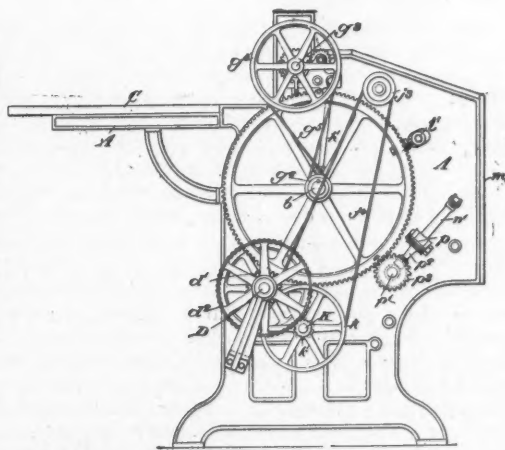
In patent No. 614,090, George R. Cornwall, of the Aluminum Plate & Press Company, of New York, shows what he calls a printing press, but what anybody else would call a typewriter. It is designed for doing clearer and sharper printing than the ordinary typewriter, rendering it more fit to be employed in writing matter either directly on an aluminum plate or on transfer paper. A peculiarity of the mechanism is that the printing characters are mounted in a surrounding ink-rejecting surface.

The type case of J. R. Rankin, patent No. 613,308, is certainly an oddity. Surplus type is shaken back into the rear of the boxes, while the type employed in composition is supposed to lie in the curved hollows at the front of the boxes. Why such a cumbersome arrangement should be supposed to have any advantages passes the comprehension of the writer.

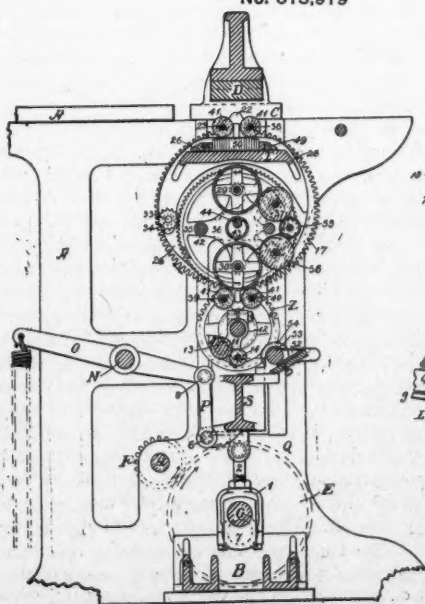
Patent No. 613,919 shows another type case, by William N. Clapp, of Jersey City. The arrangement of the boxes is certainly very much better than that now in use, and the surface



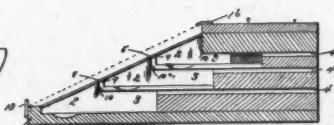
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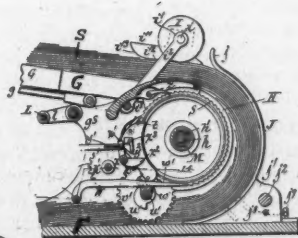
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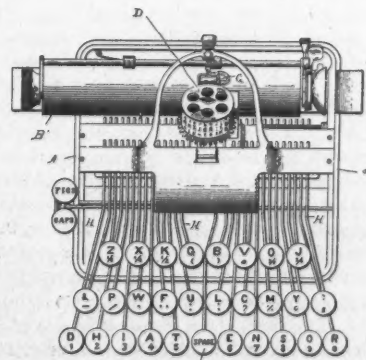
No. 613,271



No. 613,308



No. 613,793



No. 614,090

area of the case is much reduced, but whether printers will ever accept such radical changes remains a problem.

R. F. Emmerich and F. Vonderlehr, of New York, have taken out two new patents on bronzing machines. No. 613,412 describes minor improvements in the structure of the machine, insuring effective and complete bronzing, and at the same time preventing a waste of bronze. No. 613,857 describes mechanism for accurately determining the amount of bronze to be distributed on the sheet under treatment, and new and simple mechanism for reciprocating the bronzing pad carriage and one of the superfluous-bronze-removing rolls while the pads are being rotated.

NOTES AND QUERIES ON LITHOGRAPHY.

CONDUCTED BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

COST OF ZINC.—This metal has been an article of commerce at the beginning of lithography. It is now largely used for key plates in colorwork for preserving large transfers (allowing the continuous use of large stones), and for producing photographic originals for the purpose of transferring therefrom; also for drawing original pen and crayon work. The finest zinc, ready prepared for lithographic purposes, comes to about $\frac{1}{2}$ cent per square inch.

COST OF ALUMINUM PLATE.—At one time this metal was a rarity, only to be seen in special laboratories and museums; now there are only three metals cheaper than aluminum, namely, iron, lead and zinc. In the form which interests lithographers, aluminum can be bought for 38 cents per pound. Section for section, considering that it is the lightest metal, it is ten per cent less in cost than sheet brass. Of course, in the expense of preparing the surface of the metal for lithographic printing, an additional cost of fifteen per cent should be added.

READY-MADE, LIGHT-SENSITIVE ASPHALTUM AND DEVELOPING SOLUTION.—C. T., Ybor City, Florida, writes: "I have tried to obtain some sensitive asphaltum for making process plates, but my appeals to the largest process supply houses in the country have failed to secure any result (but I have been referred to the recipe given in THE INLAND PRINTER). Could you advise me where I could buy it?" *Answer.*—The light-sensitive asphaltum, the necessary developer, and proper instructions for handling the same are for sale by H. C. Bodicker, 941 East One Hundred and Seventy-fifth street, New York City.

REASON AND RESPONSIBILITY FOR THE CRACKING OF LITHOGRAPHIC STONE.—P. C., New York, writes: "I have had the misfortune to break a large lithographic stone while transferring my very first job. Now, I am perfectly willing to pay a part of the loss if I had not discovered that the stone broke on account of a strong rust vein. The firm has agreed to submit the question to several experts, and to at least be partly led in their decision, etc." *Answer.*—I am sorry that on my part I can see no way of shifting the blame from your shoulders, if you had to assume responsibility in this case. The fact that an iron or rust vein existed should have been apparent to you before you put down your transfer. Every lithographer knows that such veins are dangerous, and you should have mentioned the fact at least. You have then repeated the error which was made in the first place by the man who bought the stone. If he is still in the employ of the firm, you and he ought to settle the matter.

POSITIVES AND NEGATIVES ON DECORATED TIN WORK.—C. K., Brooklyn, New York: "I have had a dispute with an engraver about the right way to print the two colors on a decorated tin box, which we are doing. The ground color is a

dark green, on which should appear a light yellow letter, ornamentation and other things which make up the finished design, and this work the engraver has treated as he would a black plate, by engraving everything which should show in yellow, and now expects me to print this work in light yellow on the dark-green ground. I claim that the work should have all been stopped out white on a solid background, so that it could be printed in dark green on a yellow underground and show the work in yellow in that way." *Answer.*—You are right in your proposition; it is difficult to print a light color solid upon a dark background, at the same time the engraver is right in engraving his work in "positive," provided he handled the finer points with strength and decision. The transferer will take this engraving and make a "negative" or *reverse original* of it, and you will then have just what you want for a clean job.

ENLARGING KEY PLATES IN REGISTER WITH KNIFE DIE FOR PHOTO-ENGRAVING.—O. F. L., Cleveland, Ohio, writes: "I have a pen drawing to make for a label, which is to be cut out by a die, of shield shape, and a white margin is to be left all around inside of the cut edge. I have to draw the work large, so as to be able to obtain fine work by reduction. Now what puzzles me is, how I am to fit the knife to it after it is reduced, and get the differently colored lines to run parallel with the label?" *Answer.*—I would suggest laying the die, with cutting edge, upon a thick piece of folio gelatin (possibly a piece of firm rubber blanket underneath); then by sufficient pressure upon the die, penetrating the gelatin enough to make a mark, but not cutting all through, a line will be obtained which can be further scratched in, and engraved on the reverse side with key for all the colors and lines which will stand for guides. This engraving on reverse surface of the gelatin can be rubbed over with transfer ink and its lines reproduced upon the rubber film of an enlarging machine, and then after stretching the rubber film in exact proportion transferred to a zinc plate or stone, and dry impressions made in a light blue ink upon heavy cardboard into which the several color plates can be drawn, and photographed down to the original size. Photography can be used for the whole transaction if the bleaching and washing of the prints, reversing, etc., will not alter the paper too much by unequal shrinkage and consequent misregister. Perhaps some practical reader of this department can suggest a more direct way.

TRANSFERRING A COMPOSITE PRINT.—J. L., Coshocton, Ohio, writes: "I have, on stone, a complicated ornamental design (penwork), made for four different color printings; how could I get a complete picture in black, but containing all the color plates combined in one so that I can print all of the work in one color with one printing?" *Answer.*—The problem is very simple, being, as I understand, line work, and as you say you have the work on the different stones, therefore take an impression from each stone on white, thin transparent paper; lay one impression over the other; but should a pattern, which you may wish to show, be covered up by a solid of a light color, be careful to cut such solid away on the said impression. Then coat a previously prepared stone or metal plate in the darkroom, with one of the many light-sensitive mediums (or sensitive asphalt) and lay the four sheets, containing a composite black print of your four-color plates, over the stone, and over that a thick piece of plate glass, fastening all down in the usual way, and exposing the proper time; then, after developing and counter-etching, the print is obtained. The advantage of this method would be, that the print can be had right or wrong way on plates, or, by exposing on an unprepared stone and subsequent etching, the work would appear in positive instead of negative shape. Should the work, however, contain fine crayon tints or delicate ruling, the proper way would be to take the four impressions with transfer ink on transfer paper separately and reproduce the same successively, one over the other, needling them down with registering marks (making a quadruple transfer). Finally, another way would be to take

the four impressions successively, one over the other (let ink dry before the next impression is made), on one sheet of stout, white, glazed paper, and, upon the principle of anastatic transfer, obtain the desired result. By the transparent paper method the work could also be photo-lithographed.

SYSTEMS OF ALUMINUM PRINTING.—M. C. Co., Los Angeles, California, write: "Will you kindly inform us of the addresses of the different aluminum supply houses, presses and other details in this line, as we wish to experiment on aluminum plates by the three-color process." *Answer.*—We know of three different systems, and I will select one firm for each at which the system in question can be seen in best working order. 1st. The Strecker-Scholz process of preparing plates, used at the Sackett & Wilhelms Lithographing Company with great success on old and new presses; Fuchs & Lang Manufacturing Company, 29 Warren street, New York, sole agents for America. 2d. The Aluminum Plate & Press Company, 87 Nassau street, New York, in use at the Brett Lithographic Company, working to the satisfaction of all concerned, on the finest art work. 3d. The New Huber Rotary Lithographic Printing Press Company, in use at the Providence Lithographic Company, 102 Westfield street, Providence, Rhode Island. The latter was the oldest and best press for zinc printing, and has now been rebuilt for printing aluminum plates of any kind; this firm has an international reputation. Both of these rotary aluminum presses produce, at the lowest estimate, double the number of impressions of the flat-bed press, and take larger sheets. The manufacturer of the sheet aluminum is The Pittsburg Reduction Company, New Kensington, Westmoreland County, Pennsylvania, and if you wish to experiment on preparing your own plates, the various articles and recipes which have appeared in THE INLAND PRINTER during the past few years will be of use to you. See "Notes and Queries on Lithography."

TEXT-BOOKS ON LITHOGRAPHY.—J. W. J., Waynesburg, Pennsylvania, writes: "Are there any good text-books on lithography in the English language, and could instruction in lithography, by one of its experts, be furnished to a student at home, through the mails?" *Answer.*—Richmond's "Grammar of Lithography" is rather an old book, containing very useful matters to the student of lithography, but is not on the American market at present. A more modern book (translated from the German) is George Fritz's "Photo-Lithography." The latter can be considered the exponent of the new lithography. Provided your age is no obstruction, and that a preliminary examination of your hand in its adaptability to drafting is satisfactory, I would say the instruction by letter could be furnished you at home upon metal plates, and that the sending of these plates and making proofs therefrom could be easily accomplished by mail. If you are advanced far enough in drawing and water-color painting, you can start work on grained plates and color lithography. A full course to the uninitiated in art would be about like this: 1, Practice in lines; 2, lettering; 3, ornaments; 4, drawing and shading; 5, water-color painting (theory of harmonious coloring); 6, drawing in crayon and pen on stone or its substitute (plates); 7, photography, and the making and printing of negatives for and upon sensitive surfaces; 8, printing and transferring; 9, chemistry, so far as a knowledge of the peculiarities of all substances are concerned which are used in lithography, color and process photography; 10, printing machinery, its principles of construction; 11, paper and other materials upon which printing is performed, and their treatment before going to press; 12, cosmogravure, or the various graphic processes, as ceramics, transparencies, decalcomania, photogravure, gelatin, anastatic prints, etc.; 13, estimating, and the management of a combined lithographic and typographic establishment.

PRINTING LITHOGRAPHIC SCRIPT ON THE TYPE PRESS.—C. J., Milwaukee, Wisconsin, writes: "I have engraved some script headings, which were to be transferred to copper and

then etched up in relief for type press printing. In one instance I engraved the lines extremely fine, but the result was broken hair-lines; the next time, I engraved them heavier and the result was thick lines. I also inclose a sample of work printed on the letter press which has the effect of lithographed work, and must have been done the same way. Could you tell me why my work is either too heavy or broken?" *Answer.*—It is next to impossible to produce delicate hair lines standing alone as in open script, by the process you describe; whereas a number of fine lines together could be done well. The reason lies in the fact that not enough "shoulder" is obtained by etching away the metal on each side of the line to the necessary depth, therefore, on very fine isolated lines, undermining by the acid results in broken lines. A number of extremely fine lines together, however, do not need deep etching and will stand. The script you sent me has most likely been done by a process called "Cerotype." By it the fine lines receive a solid shoulder, and the lines will show fine and firm, as can be seen by the few specimens of "heavy body," "bond body" and "Spencerian" script herewith. The most complex sweeps, as well as the

Granthorn
with interest at the rate
first day of January an
presentation and surren
Normandy, Pa.

greatest regularity of correct form, are obtained, and the blocks stand the fullest amount of wear in the press and make first-class electros. The process is as follows: The standard styles of letters are kept on hand, cut, upon a large scale, on thin metal, called "pattern"; the point of a pantagraph is passed along the grooves of these lines and causes a fine steel point to engrave the forms through a coating of wax, upon the highly polished surface of a steel plate, at the reducing end of the machine. The depths are built up later by more wax, and the metal shell is finally procured for the printing block in the usual way, by electro-deposit. Of course, handwork could be employed in cutting through the wax film, but it would not give you such a steady line as the pantagraph point will. Ruling of fine lines on the ordinary ruling machine, as is customary in commercial lithography, is easily done in this way. The price ranges from five to ten cents per letter, blocked ready for the press. The work comes a little higher in first cost, but is cheaper in printing than lithography.

A CORRECTION.—In last month's notes on lithography appears a statement "that a suit between the Huber Company and the Aluminum Plate & Press Company will be settled, I believe, to the satisfaction of all concerned, perhaps before this paragraph appears in print." Messrs. Harris & Jones advise us that this is incorrect; that no such settlement is contemplated, and that they propose to push the suit now pending to its final issue before the courts. The Huber presses were

designed to print from metallic plates, and at the time zinc were the only ones used. The quoted statement would tend to convey the idea that the press which prints from zinc plates cannot print as well from aluminum plates. This is erroneous. The statement was also made that the Sackett & Wilhelms Lithographing Company had investigated the new rotary press built by the Aluminum Plate & Press Company, and that five of these presses had been built for their use. Messrs. Harris & Jones say this is not correct; that the Sackett & Wilhelms Lithographing Company have in their establishment five Huber rotary presses, one Aluminum Plate & Press Company press and one Hoe rotary press, and that they have not ordered additional presses from anyone. THE INLAND PRINTER regrets that any misstatements have been made, but relying on the care and integrity of its correspondent it has fallen into error.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

LETTER-HEAD and programme from the Orwell (Ohio) *News-Letter*. Neatly displayed and well printed.

A SERIES of calendar blotters from Charles Collier, Shreve, Ohio, are good specimens of artistic letterpress printing in colors, and ought to prove good trade-bringers.

ERNEST C. ROACH, with the Home Journal Company, Lafayette, Indiana.—The work submitted by you is very neat in composition, and presswork is above criticism.

JOHN A. POLLOCK, Aurora, Illinois.—The envelope card is neatly set, but if "No. 17" is the telephone number, it is in the wrong line; it should follow the word "Telephone."

A BLOTTER, printed in red and green, sent out by the Denny Printing & Advertising Company, Pittsburg, Pennsylvania, is effective in composition and presswork is of good quality.

THE Crescent Printing Company, Columbus, Ohio, is issuing some advertising matter that should prove effective. Design, composition and presswork are all of a high class of merit.

MAX MATHERS, Post Printing House, Morgantown, West Virginia.—The blotter would be improved by setting the top line in caps and making a full line of it. Otherwise it looks all right.

PROGRAMME, booklet and card from the Hamilton (N. Y.) *Republican*, composition on which is very good. Both composition and presswork are by G. A. Ormsby, a young man who gives promise of being a good printer.

THE December blotter of the Jackson Quick Print, Waterbury, Connecticut, is appropriately designed for the holiday season, and printed in red, green and black. The composition is very well done and presswork good.

W. EARLE, Goshen, Indiana.—The front page of cover is not so good as it might be in composition, but presswork is fair. Do not use type of a script character for this class of work. Bradley or Satanick would be more suitable.

"PRINTING UP TO DATE" is a 32-page booklet issued by F. H. Gerlock & Co., Scranton, Pennsylvania. It is well printed in black and red, with half-tones in photo-brown. Both composition and presswork are excellently well done.

F. J. FENSTERMACHER designs, sets and prints blotters for the Keystone Printing House, Allentown, Pennsylvania. Those submitted are excellent examples of neat color printing, the composition and presswork being very good.

ED JONES, St. Ignace, Michigan.—The samples which you forwarded are all of good quality and could not well be improved upon, either in composition or presswork. The Silas J. Smith card is an exceptionally neat piece of composition.

THE Carson-Harper Company, Denver, Colorado, designed and printed a very catchy and unique programme and invitation card for the annual ball of the Denver Job Printing Pressmen's Union. The work is artistic and beautifully printed.

"We can't do everything, but we can print," is the way in which J. L. Bonython & Co., Adelaide, Australia, announce their business. The cards submitted prove that they can print in the best of style, composition and presswork being first-class.

A PACKAGE of colored and embossed printing from Oppenheimer & Co., Cincinnati, Ohio, gives evidence that they are adepts in the matter of embossing. All the samples submitted are very clear and sharp in impression,

even in the most elaborate and intricate designs. The presswork on colors is good, and the whole package of samples is artistic in every particular.

FREDERICK STRECKER, with J. A. Bluntach, Rochester, New York.—The cards, programmes, circulars, etc., are all good specimens of composition and presswork, and show that you are keeping in touch with up-to-date methods of doing this class of work.

A. H. WORSWICK & Co., Oak Park, Illinois, do some excellent work in the line of letterpress printing. The folder, blotter and cards submitted show neatness in design and care in execution, and the presswork is of good quality. The blotter is very attractive.

S. S. LESSLIE, Camp street, New Orleans, Louisiana.—The business cards are all good. Your bill-head is not attractive, being overdone. The blotter is unique, though the design is "devil"-ish—the letters of the word "printing" being formed of imps of Satan in appropriate attitudes.

A. G. PARKER, Winchendon, Massachusetts, has been sending out advertisement blotters to increase his business. There is nothing striking or catchy about the composition. The September and October blotters are the best, the others being very weak in display. Presswork is good.

THE Times Job Printing Office, Canandaigua, New York, recently issued a circular which was intended to be "a radical departure from 'old foggy' ideas," which intention was faithfully carried out. The circular is strictly up to date in composition and presswork, and Carl D. Smith may well feel proud of it.

GEORGE T. KOCH, Los Angeles, California.—The embossing on the labels, etc., submitted by you is not so good as it might be, the dies not being accurately cut to fit the lettering or ornamentation, and in some cases being much out of register. By referring to department of "Notes on Practical Bookbinding" in this issue, you will find an answer to your query about hot process embossing. The card is a good one, both in composition and presswork.

R. J. HOLLY, Oxford, Ohio, sends a copy of "Undergraduate Life at the Western College for Women." The explanation of the difficulties attending the production of the work stops many comments that could be made, and particularly as throughout the pamphlet the excuses of Mr. Holly are sustained. It is a good piece of work, considering all things. The cover is not pleasing either in design or shade of color used, but we opine this is no fault of the printers.

THE Christmas number of the Auckland (N. Z.) *Weekly News* is a handsome journal of thirty-six folio pages very finely printed. Messrs. Wilson & Horton, the proprietors and publishers, state that the "whole of the text and advertisements were printed from stereotypes and the illustrations from zinc half-tones, on a Hoe stop-cylinder press." The result is equal to what is usually expected from type and copper half-tones, showing that unusual care has been taken in the presswork. The cover is lithographed in two colors, and a supplement in colors of "Tasman Sighting the Three Kings, January 4, 1643," is worthy of preservation as a very artistic production.

BERNARD MCGINTY, Doylestown, Pennsylvania, has forwarded several samples of commercial printing, which are certainly above the average for that class of work. One peculiar feature about them is that they were all run on one tympan with the feed-gauge which Mr. McGinty has patented and put on the market. He says that they were printed on a tympan on which over sixty jobs had been run, thus demonstrating the practicability of the gauge in general use. Mr. McGinty is a practical printer, as is demonstrated by his work, and knows whereof he speaks. The feed-gauge has been fully described and illustrated in the advertising pages of this journal.

THE Mausard-Collier Company, Los Angeles, California, has gotten up a sixteen-page and cover pamphlet, entitled "Art in Engraving," being a series of samples of engravings in half-tone, photo-chrome (or three-color process work) and zinc etching. The engraving is of excellent quality, and the printing of a high class, the latter being done by the Atwood-Kruckeberg Company, of Los Angeles, which has been enabled to produce such good results by the excellence of the plates. On the title-page is the quotation, "A thing of beauty is a joy forever," and this work is certainly a thing of beauty. The stock is very heavy enameled, of good quality, and the cover design is printed in silver on dark-green rough handmade paper, and tied with a green silk cord.

BREITKOPF & HAERTEL, Leipsic, Germany, have favored THE INLAND PRINTER with a copy of their second supplement of modern book ornaments. It is published in the form of a short treatise on zoölogy for printers, called "Zoölogie für Buchdrucker." The work is a pamphlet of forty-eight pages, about 6 by 9 inches in size, and is taken up with a display of typographic ornaments, using zoölogical subjects as the suggestion for the design. Thus we have monkeys, bats, bears, lions, dogs, rabbits, birds, snakes, toads, snails, butterflies, grasshoppers, lobsters, and all manner of animal life, worked into designs that can be used for borders or page decorations. The designs are well drawn and the whole scheme carried out effectively. We should not think there would be a very large sale for the designs, but certainly they will meet with favor to a limited extent. The ornaments are certainly interesting to printers in America, and show that the German type foundries are quite enterprising in placing novelties on the market.

A VERY fine piece of letterpress printing is the booklet issued by the Letter Press Branch of the American Lithographic Company, New York City. It consists of sixteen pages, printed on deckle-edged stock in old-style type, illustrated with marginal sketches appropriate to the matter. It is entitled "At ye Sign of ye Tonne Cryer," the title-page being set in blackletter, in

imitation of old English work. The cover design represents the town crier ringing a bell and calling out the information he has to give the public, and is embossed in bold relief in black and brown on light-brown tinted board. It is an exceedingly artistic production and will be greatly prized by its recipients. A circular accompanying the booklet is a handsomely designed piece of work, decorated with an illuminated initial in three colors and gold and silver bronze, printed on grained paper. Both are far removed from the general style of work in these lines, and will no doubt bring the company many orders for artistic letterpress printing.

THE School of Newspaper Illustration, Athenaeum building, Chicago, of which F. Holme is director, has issued a pamphlet of sixteen pages and cover, entitled "Newspaper Pictures," which gives several examples of work of this character, and especially mentions the plan and scope of this new

News paper Pictures



school, which has recently come into popular favor. The pamphlet is interesting, not only on account of the excellent reproductions of penwork which it contains, but because it gives a full description of the classes and the terms of tuition, facts which a number of readers of THE INLAND PRINTER have been in search of, especially those who have taken up penwork. Copies of the pamphlet can be obtained from Mr. Holme, by sending a 2-cent stamp to cover postage. The cover is unique, being printed on chocolate colored paper in brown and white ink. A miniature of it is given herewith. The pamphlet is printed by Marsh & Grant, Chicago, and is a creditable job.

"SOUVENIR, 1899," is the simple inscription on the cover of a specimen book of types just issued by Barnhart Brothers & Spindler, Chicago. The book has reached us so late that an extended notice cannot be given in this issue, but we will say that it is a work that printers everywhere will be very anxious to get hold of, showing as it does, not only the different faces made by the Barnhart foundry, but presents these letters in attractive shape, so that each page is a study in type composition and color. A number of tints have been used for the stock, and the pages printed upon each color are run in an ink that harmonizes with the paper on which it is used. On the left-hand opening is shown the different sizes of each letter, and on the opposite page the same type is used in setting some attractive job. This idea is carried out all through the work. We understand that over 30,000 of these books are being sent out, so printers generally will soon enjoy a treat. We hope to show reproductions of a few of the pages in following issues.

A GENIUS in the advertising profession is Mr. Samuel Davis, who has charge of the advertising department of the Kuh, Nathan & Fischer Company, a wholesale clothing house in Chicago. He recently originated a series of cards showing the clothing made by this concern displayed upon the figures of the heroes in our late unpleasantness with Spain—Admiral Dewey,

Rear-Admiral Sampson, Commodore Schley and General Miles, the portraits of whom, each accompanied by a lady, are very artistically drawn and reproduced in half-tone by the Binner Engraving Company, and handsomely printed on heavy enameled paper, mounted on a stout colored board with brass ornamental corners. The cards are 13 by 24 inches in size, the engraving 5½ by 16 inches, printed on enameled stock, 8 by 20 inches. The series form an elegant showing for a country clothing store—the class of patrons to which the Kuh, Nathan & Fischer Company cater. This advertising, with price cards and literature of a desirable class, is furnished by the company with consignments of goods, and thus brings much business to the house besides helping its patrons. Mr. Davis has also gotten up a series of illustrated newspaper ads., electros of which can be furnished to whoever may need them for advertising clothing in local newspapers. The company is fortunate in having secured the services of Mr. Davis, who appears to possess unlimited ideas for designing effective novelties, and is second to none as an advertising expert.

TRADE NOTES.

THE Arc Engraving Company, Youngstown, Ohio, was burned out December 7, and at once put in a new plant.

THE Union Bank Note Company has removed to its new building, corner Sixth and Delaware streets, Kansas City, Missouri, and announces the fact by a dainty circular.

H. N. BUTTERFIELD has resigned the position of president and withdrawn from the Corbitt & Butterfield Company, Chicago, but the corporate name of the company remains the same.

THE Columbian Engraving Company has removed from Plymouth place to 161-169 Canal street, Chicago, where it has largely increased space and facilities for half-tone and color work.

THE "Inland Empire" scenes in the extra edition of the *Spokesman-Review*, Seattle, Washington, recently issued, were exceedingly interesting, the half-tone cuts being well made and well printed. The edition was one the management have reason to be proud of.

ERNST AUG. LANGER, an employe of the house of Karl Krause, Leipsic, Germany, celebrated the twenty-fifth anniversary of his connection with that firm on November 11. Mr. Langer was the recipient of a number of presents from members of the firm, as well as from his fellow-workmen.

D. C. CHALFANT announces his connection with the well-known printing house of John T. Palmer, Philadelphia. Mr. Palmer's firm has always been noted for fine work, and with the knowledge, taste and ideas which Mr. Chalfant will bring to it, the company will be in better position than ever to please customers.

THE Princeton (Ill.) *Tribune* gave a very interesting account of the marriage of Miss Nellie Herron, of that city, and George A. Burt, of Henry, which took place in Princeton on Thanksgiving day. Mr. Burt is the assistant editor of the *Henry Republican*, and has done much to build up the paper edited by his father. The *Tribune* says editors always make good husbands, and THE INLAND PRINTER trusts there will be no exception to the rule in this case.

THE Dickinson Electro Foundry, 270 Congress street, Boston, Massachusetts, has issued a very attractive circular, containing a facsimile of a letter strongly indorsing its system of quickening copper deposits by means of the Dunton agitating method. An electro plate 8 by 4 was made, in the ordinary course of business, in forty-five minutes from start to finish, and as the customer avers, it was a "good, average honest shell." This is quick work.

A NEW flat-bed press, intended for daily papers with a circulation of from 3,000 to 8,000 copies, is soon to be placed on the market by the Babcock Printing Press Manufacturing Company. The machine has been in operation at their works for some time, but they have heretofore refused to give out anything for publication. The press will print four, six or eight pages, either six or seven columns, and can also print a small page if required. Thus, in an eight-page paper, the fifth and sixth pages can be made to take any number of columns less

than the regular page. This gives an opportunity to print all the matter that is at hand without padding to fill up space. The press will print from a roll and deliver the papers folded at a speed of 4,000 per hour. Publishers will look forward to this with interest.

OBITUARY.

THOSE who knew J. R. Woodlock, foreman of the *Pittsburg Press* pressrooms during the past eight years, will be pained to hear of his death, which occurred in Chicago in December. Mr. Woodlock was well known among the pressmen, especially



J. R. WOODLOCK.

the older ones, who remember him during the time he had charge of the pressroom of the *Chicago Times*, and no man more thoroughly understood his business or had a greater number of friends. Mr. Woodlock was fifty-five years old at the time of his death, and had been in charge of printing presses ever since he was eighteen years of age. His remains were laid at rest in Chicago. He leaves a sister, who had for many years been his housekeeper, and the sympathies of the pressmen everywhere will go out to her in the hour of her bereavement. The half-tone cut accompanying this notice will be at once recognized by his friends as an excellent likeness of Mr. Woodlock.

WITH the passing of Arthur Rath, of New York, who died on November 10, 1898, vanishes one of the most unique figures from the plane of high lithographic endeavor. In reverence to his memory be it said that he was one of the finest vignette engravers, and combined with that talent a first-class business qualification. His constant effort was to uphold the dignity of the "profession," which he never allowed to be spoken of as a "trade" as far as he was concerned. He was a staunch supporter of the maxim, "A good price in return for good work." He had learned his profession at Maverick & Wissinger's establishment, New York City, and for many years conducted one of the most successful "trade offices" in the country at 61 Beekman street, New York City.

PLEASED WITH RESULTS OF HIS ADVERTISING.

I am pleased with the results of my advertising in your paper. Every mail continues to bring applications for descriptive circulars, and I have them now from nearly every State in the Union. All mention THE INLAND PRINTER advertisement.—*McGinty Feed Gauge Company, Doylestown, Pennsylvania.*

CHICAGO SOCIETY OF PROOFREADERS.

This society is amply demonstrating that much benefit can result from taking counsel together concerning the many perplexing questions that so frequently arise in the work of the proofreader. At the December meeting, held at room 805 Steinway Hall building, No. 17 Van Buren street (which, by the way, is now the regular place of meeting), the attendance was good. The feature of the evening was an interesting paper read by Mr. R. W. Norwood concerning the peculiarities of machine reading, which Mr. M. H. Vestal supplemented by practical proofsheets demonstration. The "Question Box" yielded some knotty problems for discussion, the conflict of the pros and cons resulting in most instances in what the gentlemen of the squared circle entitle a "draw." One of the privileges connected with the room is the use of an excellent piano, and the Misses Maggie and Annie Butler favored the society with several very pleasing selections on the piano and harmonica, excellently well rendered.

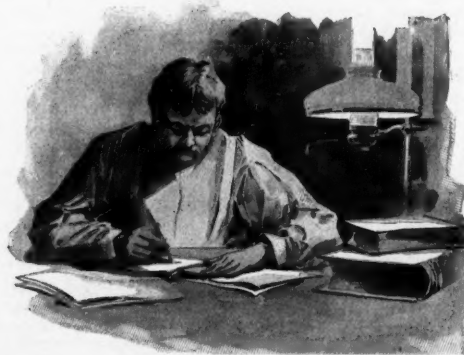
In the notice-paper for December some additions and amendments to the society's "Style Card" were presented, which will be the special order for the January meeting. A song by Mr. Charles E. Laurence is promised.

All interested in the work of the society, whether proofreaders, editors, writers, master printers, etc., are invited to attend. Communications may be addressed either to S. K. Parker, president, 212 Monroe street, or to H. R. Boss, secretary, 232 Irving avenue.

MODERN ACCOUNTING.

The people of the present century will receive the proud distinction of having lived in the brightest era of American civilization. The rapid development of our resources, the joining together of our great commercial centers by a network of railways, the advent of the telephone and the trolley car, have called forth the best talent, the most skilled mechanics and accomplished engineers the country contains.

Progress along any line demands tact and talent. The man who possesses talent and lacks the tact to apply it is truly an object of pity. But no promoter, no mechanic, no artisan, occupies a more responsible position than he who stands behind the desk and handles the accounts occasioned by the



development of trade or commerce. The work of the laborer and mechanic is made easy by mechanical appliances, but the accountant has had to follow the same régime our forefathers did fifty and more years ago. Accounting may be styled a fine art, and he who can keep his accounts in a tangible form by the old intricate system is justly an artist. How to systematize or eliminate the many books now employed has been a question of no little moment.

It is the present rule of most firms to renew their books each year. Whether it is to keep alive some primitive custom or only love of that which is ancient we know not, but certain

it is that no one thing is more repulsive to the modern accountant. Large books are required. The due allowance for new business, the accumulation of dead accounts, and the space allotted to old patrons make it imperative. Any system that will rob the countingroom of this odium ought to receive the support of all those ambitious to keep pace with improved methods. The introduction of the loose leaf method brings to the front a feature of accounting that is destined to revolutionize present systems. That it will become universal is assured because of its many advantages. First: It entirely eliminates the carrying of dead accounts in the current books. When an account becomes dead it is removed from the current books and filed away, and the space occupied by it is used by one that is alive. Second: It must follow since dead accounts are disposed of that none but live ones appear in the ledger. It is a source of comfort to the accountant to have none but live accounts before him. The baneful influence of folios filled with those that are closed or dead can never be overcome by the old way. Third: Cumbersome books are not required. Sheets that are filled are filed away the same as dead accounts. This is usually done in alphabetical order, so they can be readily referred to by the accountant or auditor. To auditors the loose leaf method ought to appeal with special force.

A DIFFERENTIAL FEED TYPEWRITER.

A Differential Feed Typewriter will mark the beginning of a new era in the history of the typewriter. Its introduction means that the necessary difficulties to be overcome in order to give each letter typespacing, have been met and surmounted. A Differential Feed Typewriter has a variable travel in the carriage movement, giving each letter the same space that it occupies in type, instead of the arbitrary spacing in an ordinary typewriter, where each letter has the same space, presenting an incongruous type appearance.

Fourth: The transferring of business from old books to new is relieved. The time consumed each year, and the material loss sustained make this feature a strong argument in favor of its adoption. To this is added the fact that the method is perpetual. In truth, perpetual is but another name for the loose leaf method. As a fifth advantage, it may be remarked that monthly statements and trial balances are prepared with greater ease and economy of time than is now enjoyed. There is not an avenue through which an account travels that it does not adjust itself to, and the possibilities of the system are only limited to the ability of the accountant.

The question is often asked, Will the system hold good in court? This is safely answered in the affirmative. The books of original entry are the ones of value in litigation, and it matters not to the court whether they be bound in elaborate covers or automatic binders so long as they are correct. In the city of Chicago—the home of the loose-leaf system—can be found many firms who have installed the modern method. Among them may be mentioned the American Radiator Company, the Aetna Powder Company, the American Powder Mills, the James White Paper Company, the J. W. Butler Paper Company, the Dearborn Drug & Chemical Works, the Columbia Shade Cloth Company, the Tribune Company, The Henry O. Shepard Company, The Inland Printer Company, W. Scott Thurber, and many other firms equally as prominent. Naturally the question of an efficient binder presented itself for solution. Many efforts have been made to solve it, and some credit is due to those who have ventured, but to Mr. Tony Faifer belongs the distinction of having attained the correct

result. He perfected by his untiring energy and skill the simplest, the most durable, the most economical, and the most practical binder on the market today. It is constructed from a bookbinder's standpoint, and is the only one in which one sheet can be bound as firmly as five hundred, or that one, ten, twenty or all the sheets in the binder can be removed at one time. The sale and manufacture of this binder is controlled by the Shepard-Faifer Company, 212-214 Monroe street, and to introduce it to the trade they will sell shop rights to bookbinders, printers, stationers, etc., at a nominal cost.

THE SEARS DIFFERENTIAL FEED TYPEWRITER.

Agreeably to a promise made some time ago, Mr. Charles Sears, of the Sears Typo-Matrix Company, Cleveland, Ohio, reports upon the differential feed typewriter he has constructed, which is a part of the mechanism of the Typo-Matrix. Mr. Sears gives specimens of the work of the differential feed typewriter, and of the same matter set in type. The half-tone herewith shows a portion of the matter submitted. As the subject matter describes the scope of the typewriter, it is also here reproduced—our space not permitting the insertion of a full half-tone cut:

A DIFFERENTIAL FEED TYPEWRITER.

A Differential Feed Typewriter will mark the beginning of a new era in the history of the typewriter. Its introduction means that the necessary difficulties to be overcome in order to give each letter typespacing, have been met and surmounted. A Differential Feed Typewriter has a variable travel in the carriage movement, giving each letter the same space that it occupies in type, instead of the arbitrary spacing in an ordinary typewriter, where each letter has the same space, presenting an incongruous type appearance.

A differential feed typewriter will print, or set up, the same matter in about two-thirds of the space taken by an ordinary typewriter, size of type in each case being the same.

Its product possesses a more natural legibility, the eye being more accustomed to type-spaced printed matter.

A differential feed does not complicate or detract from the ease of operation of an ordinary typewriter.

It does not add materially to the cost of construction, inasmuch as it dispenses with quite a number of parts in an ordinary typewriter.

Commercially, such a typewriter would enter the field without competition, being in a class by itself.

In preparing copy for composition, it would reduce the cost of hand composition about one-third, it would occupy the same space as the matter to be set up in type, the right hand of the column showing always the shortage to "justify" the line.

It would aid in "casting up" manuscript copy, several lines transcribed on such a typewriter affording a speedy and certain basis for computing the space which given matter will occupy.

In preparing copy for typesetting machines, it would dispense with the men employed to "justify" the line, for the reasons above stated.

In preparing copy for linotype machines, it would greatly increase the output, and obviate the use of much mechanism in that machine to meet the demands of "justification."

SOME will not enter into a competition, as they claim it destroys good work. It is not safe to always take the lowest bidder.—S. O. E. R.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

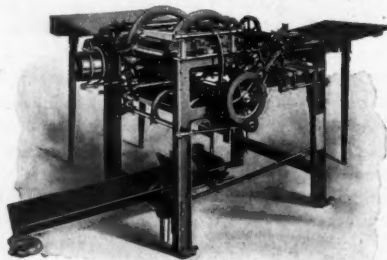
THE BROWN FOLDING MACHINE COMPANY, of Erie, Pennsylvania, have established an agency in London, England, having placed their sole interests in the hands of M. P. McCoy, of Phoenix Works, Phoenix Place, Mount Pleasant, W. C.

THE "MONONA" PRESS.

W. G. Walker & Co., of Madison, Wisconsin, have evidently "struck oil" in their new Monona leverless press. This press is having a remarkable run, and all printers who have seen the press are amazed at what they see. They could not believe that a press constructed as this press is could do what it does. Agents, when they heard of it, said it was an impossibility that such a machine should be a success; they said it would be an utter impossibility for any one man to turn a 7-column quarto press of this size and do any work; but Messrs. Walker & Co. went ahead and have already put all sizes of this machine into printing offices in the United States and Canada, from the 7-column folio to the 7-column quarto, and the result is that the 7-column quarto press can be run by one man in spite of all the prophecy to the contrary. This is probably the only press of the kind in the world that can be run by *one man* and do a fair amount of printing.

A FAST RUNNING MACHINE.

The illustration below is that of a new circular folder recently placed upon the market by the Brown Folding Machine Company, of Erie, Pennsylvania. Attached to this machine is an automatic economic feeder that feeds the machine at a speed of 5,200 per hour.



The cut shows two feed-boards; at the main one the automatic feeder is placed and is used in handling sheets of full size down to half size, while the second feed-board is used for sheets from half size to less.

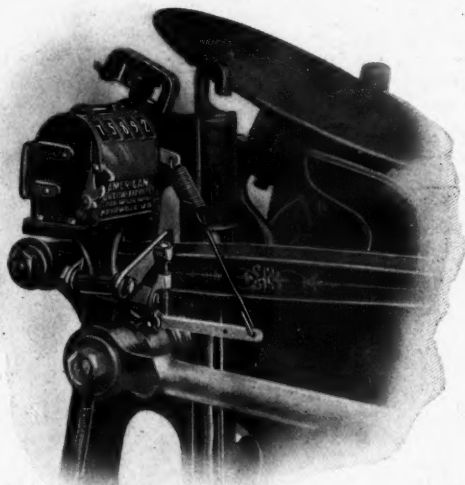
A. W. PENROSE & CO., LONDON.

These people are the largest dealers in photo-engravers' machinery in England, and are sole agents for England, France, Australia and South Africa for the "Reliance" special hand press (made by Paul Shniedewend & Co., Chicago, U. S. A.), a photo-engravers' proof press on which perfect proofs of half-tone cuts the full size of the platen can be made. Messrs. Penrose & Co. were appointed agents for the "Reliance" presses about a year ago, and have since then sold a number of the presses to photo-engravers in England, France and elsewhere. As stated in one of their letters to the manufacturers, they have received many high testimonials as to the merits of the press, which is evidence that the European photo-engravers appreciate this wonderful press for making

proofs of half-tone cuts fully as well as the American engravers, who quickly realized the many points of superiority of the "Reliance" press when first brought out by adopting the same.

THE AMERICAN COUNTER.

The accompanying illustration shows a new counter attached to an 8 by 12 Chandler & Price Gordon press. This counter is something new, and was designed by Robert Miehle, the inventor of the Miehle press. The cut shows it clamped to the left roller arm, connecting directly over the eccentric shaft. The lower end of the lever strikes the shaft and works the



counter at each revolution. This operating lever can be placed in four positions, so that if the counter is located in a different place or set at a different angle it will work properly. Any number wheel can be set forward or backward without disturbing the others. The counter will undoubtedly prove a popular one. It is for sale by all branches of the American Type Founders Company.

THE CHALLENGE MACHINERY COMPANY'S WORKS.

To satisfy himself of the exact condition of affairs in the works of the Challenge Machinery Company, Chicago, a representative of THE INLAND PRINTER recently paid a visit to this large manufacturing plant. The works are situated at Leo street and Archer avenue, Chicago, and cover quite a good deal of ground. It was impossible to believe, from an examination of the factory, that a fire had destroyed the plant only a few years before. The works have been completely rebuilt, and are fitted throughout with expensive machinery for turning out the Challenge-Gordon presses, Challenge and Advance paper cutters, the Ideal hand presses, their New Country presses, and other printers' machinery, of which they have a large list. Mr. James L. Lee, the president of the company, very courteously showed the visitor through, taking him into all the different departments and explaining carefully the facilities which his firm enjoyed for not only turning out machinery at a rapid rate, but also in perfect shape so far as wear and other good qualities are concerned. The special machinery for making the various parts of the presses and paper cutters seems to be as near perfect as it is possible to make them at the present time, and the product certainly warranted this inference. The planers and other heavy machines have concrete foundations resting upon solid rock, to insure the utmost rigidity and accuracy, and the lighter machines on the main floor are so built as to secure accurate working,

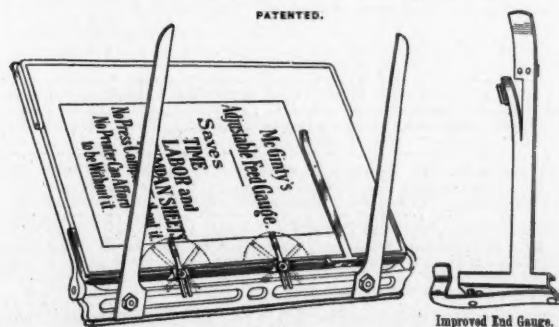
although not needing quite so substantial foundations. The main building is 100 by 200 feet, two stories and basement; the boiler and engine house and blacksmith shop are 36 by 60 feet, and the pattern shop 44 by 66 feet, giving a floor space of over 65,000 square feet. Two 100 horse-power boilers furnish the steam for driving the engine, which is 150 horse-power and of the latest improved pattern. Particular emphasis was placed by Mr. Lee on the care with which every part of their machinery is made, and of the great pains taken to select none but the best material to go into it. So thoroughly convinced was the representative of the abilities of this company to furnish exactly what they advertise, that he felt it necessary to call attention to it through the columns of the magazine. Visitors are always welcome at the factory, and a call there will well repay anyone from out of town. It is an institution of which Chicago may well feel proud.

THE CARE OF PRINTERS' ROLLERS.

A very tasty pamphlet has been issued by the Bingham Brothers Company, New York City, on "The Care of a Printer's Roller and its Peculiarities," printed by the Orr press, of New York City, a guarantee that it is a product worthy of the printers' art. It is in old-style type on rough hand-made paper, with drab cover, with cover design of a decorative style, in black ink, the whole tied with silk floss. The information given in the pamphlet is of interest to all printers, and they will undoubtedly read it with profit. The booklet contains twenty pages of matter that ought to greatly benefit anyone who will send for it.

THE MCGINTY FEED-GAUGE FOR JOB PRESSES.

Readers of THE INLAND PRINTER have noticed for the past few months an advertisement of an adjustable feed-gauge for platen presses made by the McGinty Feed Gauge Company, Doylestown, Pennsylvania. The company reports that many responses have been received through the advertising, and quite a number of sales been made. Printers who have tried the gauge speak in the highest terms of the device. Gauges were ordered for two of the presses in the office of The Henry O. Shepard Company, printers of THE INLAND PRINTER, one for a Colt's Armory press; and the other for a Golding jobber. These have been in use for some months and proved entirely satisfactory, and have demonstrated that they save not only the tympan sheets, but a great deal of time and labor. As a rule printers are somewhat backward in accepting new devices of



this kind, but as this gauge has been thoroughly tested by practical people, and pronounced a good thing, it is not necessary to be slow in adopting it. Reference to the accompanying cuts will give an idea of this device. It is readily attached to any job press, being simply substituted for the lower bale on the platen press. We understand that the manufacturers are now making arrangements with builders of job presses to have the device placed on new machines as an additional inducement for printers to purchase such presses. It is little time-savers like this that add to the usefulness of a machine, and the builders

who have this feature will have an advantage over those who do not. The improved end gauge, which is somewhat different from the first one put out, seems to make the device perfect. The test of the gauge on the presses in the office above referred to satisfies us that the gauge is all that is claimed for it. William C. Bleloch, of the American Type Founders Company, Philadelphia, and F. B. Berry, of the Cleveland branch of the same company, we are informed, have indorsed the gauge. It will be impossible in a notice of this kind to enter into a lengthy description of it, but full particulars may be obtained by writing to the manufacturers.

CUTS TRIMMED TO EVEN PICA MEASUREMENT.

The Sanders Engraving Company, St. Louis, having recently put in an electrotyping plant, and wishing to be strictly up to date, one of the first things they decided to do was to trim all cuts to even picas and nonpareils. All printers know the advantage of this scheme. They take the following method of calling attention to this feature of their work. The trade will certainly appreciate their enterprise. Here is what they say:

Editorial from the Dec Inland Printer

question of responsibility spoiled sheets and spoilage.

No 3. MAKING a uniform standard for the thickness of book plates is one of the practical reforms in the technic of the electrotypers' work for which pressmen will thank the National Electrotypes' Convention out of a full heart. Printers now want to know if it is not practical to block all cuts to picas.

"Do you ever stop to consider the amount of time lost in waiting for other people's cuts?"

WE would like to call your attention to the fact that the Sanders Engraving Co. St. Louis had special machines built about four months ago for trimming all of their electrotypes and engravings to exact pica measure. This puts into actual operation the new department you mention.

SOME NEW FACES.

Our advertising pages this month contain several new type faces which may interest printers. We refer to the Binner and Binner Outline, sample pages of which were shown in our November number, and to the Bradley Extended and Bradley Italic, which were presented in the December number. These letters have characteristics which commend them at once to the printer who delights in artistic type display, and their legibility and general style make them valuable for almost any service in which they may be required. Where the amount of matter will permit, it is best to use these in series, but with the advertising in THE INLAND PRINTER it is not always possible to do this. The type is the product of the American Type Founders Company, and can be obtained of any of the branches.

DEXTER FOLDING MACHINES.

The Dexter Folder Company report a very encouraging increase in sales for the past few months, and they now have on their books unfilled orders for twenty-two machines, the majority being for their latest improved book folders. Among

the recent purchasers are the following: Williams Printing Company, New York; Burke & Gregory, Norfolk, Va.; Republican Publishing Company, Hamilton, Ohio; J. P. Dieter Company, Chicago, Ill.; A. N. Kellogg Newspaper Company, Chicago, Ill.; Byron S. Adams, Washington, D. C.; Schultz Publishing Company, St. Louis, Mo.; Winthrop Press, New York; Publishers' Printing Company, New York. They are also supplying for export to London two quadruple machines specially equipped for small Bible work, with automatic pointing devices, as well as several other quadruple and single book folders.

TO THE LAND OF SUNSHINE.

Take the Sunshine Route from Chicago to Los Angeles, San Francisco and other points in California, and escape the rigors of Winter in the East and North.

Pullman tourist cars for first and second class passengers leave Chicago every Saturday at 2 o'clock P.M. via the Chicago, Milwaukee & St. Paul Railway to Kansas City, thence to California via the Atchison, Topeka & Santa Fe Railway—a real sunshine route.

This is the earliest afternoon train leaving Chicago for the West after arrival of morning trains from the East, thus avoiding tedious delay.

The Sunshine Route is essentially the best and most patronized through-car line for men, women and children. Every attention paid to the needs of passengers en route.

Send for a Sunshine Route time-table folder. It costs nothing.

Address F. A. Miller, Assistant General Passenger Agent, Chicago, Illinois.

NEW DESIGNS IN IMPOSING STONES.

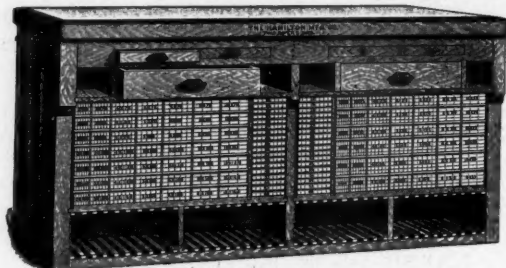
The Hamilton Manufacturing Company advertise in this issue of THE INLAND PRINTER a new imposing-stone frame, with letter-boards and sort drawers under the stone. This piece of printing office furniture is very substantial and massive, designed to sustain the great weight to which it would naturally be subjected. The sort drawers are very conveniently arranged and run on steel rollers set into the runs on which they slide,



THE LONE STAR IMPOSING STONE.

and are drawn from either side of the stone. It has been named the "Lone Star" stone, and it is a companion piece of the Dorsey stone frame, with furniture case and chase racks underneath, which was advertised in the December number of THE INLAND PRINTER by the Hamilton Company. These two stone frames were built after designs drawn by John Zurbrigen, connected with the Dorsey Printing Company, Dallas, Texas. When the Dorsey Printing Company lost their plant by fire a complete new line of special labor-saving furniture was designed, and Mr. Zurbrigen was closely consulted in this work. The material was manufactured by the Hamilton Manufacturing Company, and the Dorsey Company is now confident that they have the most complete, modern and up-to-date printing plant in America. These two stone frames are only part of the special articles of merit that Mr. Zurbrigen has originated. It has heretofore been the common practice to allow the space

under the stone to be left open, and this new arrangement utilizes this room for the storage of labor-saving furniture, chase racks, sort drawers, etc., a feature that will prove of great value in the modern printing office. The Hamilton Manufacturing Company have been very energetic in putting new articles of printing office furniture on the market, and the line has under-



THE DORSEY IMPOSING STONE.

gone a vast change since this company entered the field fifteen years ago. We think that Mr. Zurbrigen's contribution to the list of modern printing furniture will prove a valuable one, and will cause the productions of the Hamilton Company to be still more widely known, if such a thing be possible. Their trade has long since outgrown the limits of the United States, and they are now shipping goods to nearly every civilized country in the world where the printing press has made any material progress.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price, \$1. THE INLAND PRINTER CO., Chicago.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7½ by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 34 Park Row, New York.

PRINTERS SAVE MONEY—Learn how to make your own **Printing Ink**; no other book of its kind published. Mail money order for **Three Dollars** and secure copy; copyrighted. GEORGE W. SMALL & CO., 4231 Fergus street, Cincinnati, Ohio.

THE "COMPOSITOR"—A book for every printer. Indorsed by MacKellar, De Vinne and others. Thousands sold at 25 cents per copy. Send 10 cents for one. H. F. STEWART, Ashbourne, Pa.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to \$1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 34 Park Row, New York.

50 ADS, 50 CENTS—Text, designs, 1 to 15 colors. "Some Advertising that Advertises," a printer's book and the know-how of advertising that costs nothing. W. H. WRIGHT, JR., Box 65, Buffalo, N. Y.

BUSINESS OPPORTUNITIES.

ADDRESS E. P. HARRIS, 150 Nassau street, New York, about buying or selling publishing businesses. Profitable city, country, trade, papers.

BUSINESS OPPORTUNITIES.

EXCEPTIONAL OPPORTUNITY—Modern job office, established ten years; holds cream of trade; new modern cylinder, three jobbers, cutter, electric motor; large stock paper; inventories \$7,000; other business demands owner's attention; southern California city, 25,000 population. "J 110," INLAND PRINTER.

FOR SALE—An interest in a well-equipped electrotyping and engraving plant with established trade and reputation. Located in city of 175,000 in center of good territory. "J 145," INLAND PRINTER.

FOR SALE—Complete printing plant especially adapted for the manufacture of books and fine catalogues. Machinery consists of two Cottrell two-revolution presses and one Campbell two-revolution press, complete electrotype foundry fitted with R. Hoe & Co's machinery; bindery has four Sheridan standing presses, one Sheridan Auto 43-inch cutter, one Smythe sewing machine, embosser, stamper, board cutter, Simple trimmer, folding machines, power saw, etc.; composing room with all modern faces and new body type. Whole plant in first-class condition. Can be operated in present location. "J 123," INLAND PRINTER.

FOR SALE—Copyright, plates and stock on hand of a magnificent subscription book. The plates were cast from new type, bought especially for this work, and are in first-class condition. Stock on hand includes bound books in six different styles, and printed sheets ready for binding. There is money in this for a house with facilities for properly pushing the sale of the work. For further particulars address "J 39," INLAND PRINTER.

FOR SALE—Job printing office, with cylinder press; southern California; good trade established. For particulars address FRANKLIN PRINTING CO., Los Angeles, Cal.

MACHINERY built to order. Have large modern machine shop. Best inducements offered. "J 105," INLAND PRINTER.

PRACTICAL ELECTROTYPERS—Can offer excellent opportunity to one or two practical electrotypers who desire to get into business for themselves. Small amount of money required, balance on time. Strictly confidential. "J 104," INLAND PRINTER.

TO PUBLISHERS—Will sell entire output of the best subscription book on the market today. Reason for selling is lack of money to push the same. Any book house with money can make a great fortune in five years' time. Address "J 40," INLAND PRINTER.

WANTED—To correspond with parties looking for location for engraving establishment. Have a first-class opening. "J 146," INLAND PRINTER.

FOR SALE.

COTTRELL lithographic press, 29 by 42 stone, six rollers, table distribution, tapeless delivery; has double-roll attachment and is in good condition. Can be seen running in Chicago. Price low. "J 120," INLAND PRINTER.

CUTTING MACHINES—36-inch Sanborn, Star, power; 32-inch Acme, hand power; lever cutters, several sizes. R. PRESTON, 146 Franklin street, Boston.

FOLDING MACHINES—Dexter, Chambers and Brown; single-16-page, double-16 and four-16; marginal or point feed; also periodical and newspaper; prices low. R. PRESTON, 146 Franklin street, Boston.

FOR SALE—A one horse-power Shipman oil engine; has been used only a short time. "J 150," INLAND PRINTER.

FOR SALE—A paper cutter, in good condition, will be sold cheap for cash. "J 149," INLAND PRINTER.

FOR SALE—At bargains, Ostrander router, beveler, line holder; Levy 8 by 10 133-line screen, Anthony 11 by 14 camera, proof press, two arc lamps; came into our possession all practically new. S. J. KELLEY ENGRAVING CO., Binghamton, N. Y.

FOR SALE—A Universal press, 10 by 15, with steam fixtures and ink fountain; cheap for cash. "J 148," INLAND PRINTER.

FOR SALE—Our Cox Duplex Web Perfecting press, 4, 6 or 8 pages, 6 or 7 columns; speed, 4,000 complete papers per hour; reason for selling, must put in a faster press. Address WESTLICHER HEROLD, Winona, Minn.

FOR SALE—Set nonpareil No. 2 matrices, used but very little; bargain. Address or call on LAW BULLETIN, 79 Fifth avenue, Chicago.

FOR SALE—Six Thorne typesetting machines in first-class condition, with or without the type. The machines are 8-point (brevier), 9-point (bourgeois), 11-point (long primer), 11-point (small pica). They will be sold separately or together, at a very low figure. "SELLER," Printers' Ink, New York.

LATEST PATTERN six-roller Cottrell & Son Stop Cylinder press, built in 1895; size of bed, 38 by 55; double register rack; warranted as good as new. C. F. AHLSTROM, Times building, New York.

PRESSES—Hoe, Cottrell, Whitlock and Cranston; also all sizes and makes of job presses. R. PRESTON, 146 Franklin street, Boston.

HELP WANTED.

ALL-ROUND A1 pressman, in large Western city, as foreman. Would interest right man. State particulars. "J 138," INLAND PRINTER.

ELECTROTYPE FINISHER—Expert finisher, capable of finishing very fine half-tone electro plates; one thoroughly experienced on high-grade work and able to take charge of medium size room; excellent and permanent situation for a proficient man; state fully as to experience and ability, giving place of employment, wages desired, and any other information of interest. "J 114," INLAND PRINTER.

ELECTROTYPE MOLDER—Expert and experienced in molding from very fine patterns, especially from high-grade half-tone, wood and process engravings; excellent opportunity for a thoroughly proficient man, one accustomed to finer grades of work and who is expert at the business. Address, stating place of employment, experience, wages expected, etc., "J 121," INLAND PRINTER.

PRESSMAN—Talented man, capable of handling artistic color register work from half-tone process engravings on Hoe stop cylinder machines; excellent opportunity for a proficient man. The exceptionally good pressman, accustomed only to high-grade black work, could, after short experience in our pressroom, give satisfaction. Write fully as to experience and ability, giving place of employment, wages expected, etc. "J 118," INLAND PRINTER.

SALESMAN can add commission on which one earned \$800 in 1898. "BLANKET," P. O. 1371, New York.

STEREOTYPERS WANTED—Address PERKINS BROS. CO., Sioux City, Iowa, giving full information as to references, experience, and wages wanted.

WANTED—A draughtsman with experience on printing presses. Address W. H. GOLDING, 183 High street, Boston, Mass., stating age, experience and pay required.

WANTED—An experienced stationery salesman to do city drumming. Address OFFICE SUPPLY CO., Louisville, Ky.

WANTED—Practical electrotypist to take charge of our foundry. S. J. KELLEY ENGRAVING CO., Binghamton, N. Y.

WANTED—Solicitor for the printing business in New York City. Well-equipped plant. Address, with references and terms, "SOLICITOR," INLAND PRINTER, New York City.

WANTED—Superintendent in printing department of well-established publishing, printing and engraving business in city of 100,000. Must be up to date in point of workmanship and ability to handle men advantageously. Rare opportunity for man with right qualifications and ambitions. "J 134," INLAND PRINTER.

WANTED—Thoroughly competent lithographic traveler to work Canadian territory for first-class Canadian house. Applications must be accompanied by references. "J 154," INLAND PRINTER.

SITUATIONS WANTED.

A FIRST-CLASS LINOTYPE MACHINIST wants situation in either book or newspaper office; has had three years' experience and is able to get the best possible results from machine; A No. 1 references furnished; factory expert. G. K. HOLBROOK, 216 Purchase street, Boston, Mass.

ALL-ROUND ELECTROTYPYER, capable of starting new plant or taking charge of established foundry, will negotiate with reliable firm. "J 139," INLAND PRINTER.

AN experienced half-tone negative operator, who is practical at fine etching, desires a change. "J 153," INLAND PRINTER.

APPRENTICE—Job compositor, three years' experience, desires to complete apprenticeship in a strictly up-to-date establishment doing high-grade printing. Have good education and the ability to do high-grade work; age 21. "J 124," INLAND PRINTER.

ARTIST desires position on newspaper; no chalk plate work; cartoons, portraits and sketches a specialty. "J 137," INLAND PRINTER.

A SALESMAN OPEN FOR ENGAGEMENT—Age 35, with sixteen years' active experience on the road selling machinery and supplies to printers and bookbinders. Now with leading type foundry. "TYPO," care New York office INLAND PRINTER.

COMPOSING ROOM FOREMAN—\$25 per week will secure the services of a thorough printer in this capacity; close economist; will not leave New York City or vicinity. "W," INLAND PRINTER, New York City.

MENU CARDS

Embossed in color and bronze from steel dies. We furnish stock or you can send your stock to be embossed. Ten samples, 10 cents; one hundred samples, 70 cents—both postpaid. We do Steel-Die Printing only and solicit trade work. Our trade catalogue gives all information necessary for taking orders.

We build and sell our own Steam-Power Steel-Die Embossing Press. If interested, we will tell you all about them.

THE AMERICAN EMBOSSEING CO., 40 LOCK ST., BUFFALO, N. Y.

SITUATIONS WANTED.

LINOTYPE MACHINIST, four years' experience; factory and other references. A. E. BOLLES, care J. W. Sutherland, Chicago Stockroom, 62 McVicker's Theater building.

LINOTYPE MACHINIST-OPERATOR; open for engagement as machinist-operator on small plant, or machinist on larger plant; full kit tools; book or news; reference from last employer. "J 103," INLAND PRINTER.

LINOTYPE MACHINIST-OPERATOR open for engagement this month; fast operator; three years' experience in book machine office. "J 112," INLAND PRINTER.

PRACTICAL PRINTER—All-round hand, jobber, stone-hand, make-up and pressman, capable of taking charge; fourteen years' experience; married, sober and reliable. "M," INLAND PRINTER, New York.

PRESSMAN—First-class cylinder and job pressman desires steady position. "P," INLAND PRINTER, New York City.

PRESSMAN desires steady position with up-to-date printing house. Experienced on color, half-tone, book and job work. Married; no bad habits. "J 136," INLAND PRINTER.

PROOFREADER desires position in first-class job office. East of Buffalo preferred. Take charge if desired. "J 106," INLAND PRINTER.

WANTED—Situation by a first-class ruler; also good at forwarding. "J 119," INLAND PRINTER.

WANTED TO PURCHASE.

I WISH TO BUY a country weekly or daily. JOHN S. FARDEN, 3616 Bates street, Pittsburg, Pa.

WANTED—A secondhand roughing machine. BROWN & BIGELOW, St. Paul, Minn.

WANTED—Good secondhand bronzing and dusting machine, 14 by 25 or larger. "Q," 13 Decatur street, Philadelphia, Pa.

PERSONAL.

IF GEORGE H. HARRIS will communicate with his wife there is assistance awaiting him. Address MRS. ALMA HARRIS, Spalding, Idaho.

MISCELLANEOUS.

A. A.—Before you patent, learn what others have done; it may save you dollars. The writer of the patent department of THE INLAND PRINTER, CHAS. H. COCHRANE, has charge of the largest library of printing literature in the world at 108 Fulton street, New York; knows the failures of others; will make searches and give advice. Moderate charges.

AARON DIED BEFORE THE HALLETT PROCESS was invented. The process isn't a "blurrer," but imitates perfectly genuine typewritten letters, having **ribbon effect**. Protected by foundation patents. Exclusive perpetual rights granted. A. HALLETT, Boston, Mass.

CHALK PLATES RECOATED, only $\frac{1}{2}$ cent an inch. No infringement of patent. Write for our latest circular, giving discounts, etc. BYRON POPE & CO., Cleveland, Ohio.

FOR 15 cents you can still get three trial sheets of embossing board for making male dies; also my book on embossing, nicely illustrated, with samples of embossing. WERT STEWART, Fifth and Sycamore streets, Cincinnati, Ohio.

LOFTS TO LET—Of especial advantage to a printer doing first-class work. First and second lofts, size 33 by 64; steam power and heat; very light. Apply upon premises, 170 Fulton street, Manhattan. F. O. PIERCE CO.

RUBBER STAMPS, 6 cents a line, postpaid, to printers and stationers; sample free. H. P. MAYNARD, 16 Arcade, Cincinnati, Ohio.

R. R. B. PADDING GLUE is the strongest, whitest and most flexible made. Three, five and ten pound tins. 15 cents per pound; cash with order.

ROBERT R. BURRAGE,

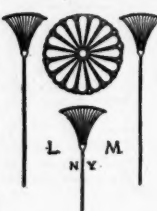
35-37 Frankfort street, New York.

STEREOTYPE OUTFITS for both Papier-maché and **Simplex** methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue, and no beating with the brush; casting box, 6 $\frac{1}{2}$ by 12 inches; outfit for both methods, \$15; 10 by 18 outfit, \$28.50; 13 by 22, \$46. Also, **White-on-Black** and **Granotype Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; \$3 for both, including material. Book explaining all of above sent on receipt of 50 cents. Circulars and samples for stamps. HENRY KAHR, 240 East Thirty-third street, New York.

A PROFITABLE BUSINESS! 300 to 500 per cent profit in the manufacture of **Rubber Stamps**. Particularly adapted to operation in conjunction with printing or stationery. Very small capital required. Write for price list of outfits and full information. Address, PEARRE E. CROWL & CO., Baltimore, Md.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process, \$1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. We have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamp. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

"BELL" CHALK PLATES The very best process yet discovered for illustrating daily newspapers quickly and inexpensively. Use the "Bell" Standard Plates and save money. *Positively no infringement.* From 50 to 70 per cent reduction in cost by having your old base plates recoated. Address HIRD MANUFACTURING CO., Cleveland, Ohio.



JAPANESE PAPERS.

For Editions de Luxe,
Artists' Proofs,
Artistic Circulars and
Programmes.

LIONEL MOSES, IMPORTER,
10 Warren St., New York.

**ST. LOUIS
PHOTO-ENGRAVING CO.**
(OR. 4TH & PINE STS. ST. LOUIS, MO.)



13 YEARS OF SUCCESS IN BUILDING
OF
PRACTICAL MONEY SAVING GASOLINE ENGINES
NO GEARS, NO LEVERS
OLDS GASOLINE ENGINE WORKS
LANSING, MICH.

A Live Alligator

will attract a bigger crowd to your store than a "box of monkeys." Put one in your show case and see the result. 12 in. long, \$1.00; 18 in., \$1.50. Perfectly harmless; safe delivery by express guaranteed. Cash with order.

MYERS PRINTING HOUSE,

617-619 Camp Street,

(Nov. Dep't)

NEW ORLEANS, LA.

CHALK PLATES

Simplest, Quickest and Cheapest Process of
Engraving. **PRACTICALLY INFALLIBLE. OUTFITS, \$15 UP.**

Catalogue of Stereotyping Machinery, Proofs, etc., free.

GREAT IMPROVEMENTS JUST MADE. No Dust, No Routing.

Quicker than ever. Half-tone and Lithographic effects in black and white or colors, for newspapers or commercial purposes. Write for particulars to

Hoke Engraving Plate Co., ST. LOUIS, MO.

Give a Bond

— give a bond paper a trial and you will never use any other kind for high-class commercial work. We have bond paper in every grade—every weight—every color—the largest stock in the West. That's quite a claim, isn't it? But it's true. We carry it—our trade demands it.

Parsons No. 1 Bond—White and Colors.
Parsons "Old Hampden" Bond—White and Colors.
Parsons "London Bond"—White.
"Hickory" Bond—White and Colors.
"Brokers" Bond—White and Colors.

From the highest grade, down—we have them all. Let us know your wants and we'll send samples.

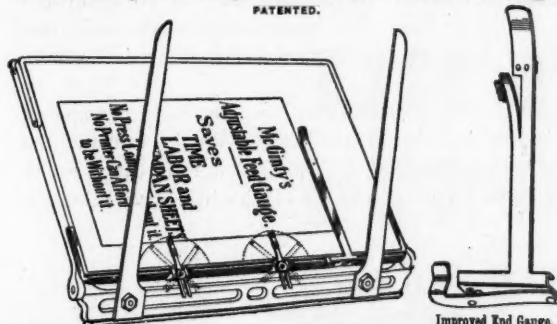
CHICAGO PAPER CO.

Book Papers, Envelopes,
and Cardboards, too.

273-277 Monroe St., CHICAGO.

McGinty's Adjustable Feed Gauge

PATENTED.



Improved End Gauge.

CAN be attached ready for use in less than a minute. Same tympan sheet can be used for fifty or more jobs. A set will outlast a new press. Curled paper and envelopes can be fed without trouble or annoyance. It is in use by some of the best printers. None has seen it who did not want it. It is accurate, reliable, simple and durable. You want it on your press. If you get it you will never part with it. The Improved End Gauge makes it perfect. Send for descriptive circular and price list. Manufactured and for sale only by

THE MCGINTY FEED GAUGE CO., DOYLESTOWN, PA.

IF YOU ARE OPEN FOR CONVICTION

We'll prove to you that we sell better goods for the same money or the same goods for less money than elsewhere.

WE ARE OPEN FOR BUSINESS

All the time and offer some extra choice bargains before removal to our new store, 27 Beekman Street, on or about February 1, 1899.

UNION CARD & PAPER CO., 198 William St., NEW YORK.

The Art Student began its 13th Vol. Nov., '98

It teaches how to study Drawing and Illustrating at home.

A Text-Book for Home Study: a set of back numbers of THE ART STUDENT. Twenty-four numbers, postpaid, \$2.50; or these and one year's subscription for 1899, all for \$3.00. Articles on Perspective, Anatomy, Pen-Drawing, Illustrating, and the Arts and Crafts.

The last eight Beginners' Numbers have been devoted to the **Elementary Study of Drawing**. These eight numbers, March to October, will be sent for 70 cents, or we will send these eight numbers and one year's subscription from November, 1898, all for \$1.50.

Ernest Knauff's Class in Illustrating and the Arts and Crafts. Practical Instruction in Illustrating, Pen and Wash Drawing, Wood Engraving, Chalk Plate and Lithography; China Painting, Wood Carving, Metal Casting and Hammering, and Leather Work.

CHAUTAUQUA SOCIETY OF FINE ARTS. Instruction by correspondence. Ernest Knauff, Director, 132 W. 23d St., New York.

The Hartford Post of September 30 says: "We commend The Art Student most cordially to those who are studying black-and-white; it is a monthly, ably edited, and most useful to students. **ERNEST KNAUFF** is the editor, and his name stands for much."

Correspondents say: "I wish to say that I have nothing but praise for your magazine. I found the directions in the March and April numbers most definite and practical. If results are not satisfactory to the beginners, it seems to me it is due to a too desultory and unsystematic study and not to any fault in the directions."—M. E. M., Lockport, N.Y., October 28, 1898.

"I am very much pleased with The Art Student and consider it well worth the price."—H. G. R., Marshall, Mich., October 4, 1898.

THE ART STUDENT, 132 WEST 23d ST., NEW YORK CITY.

KERATOL

TRADE-MARK

Oh, yes; there are lots of imitation leathers, but—**KERATOL IS THE ONLY SUBSTITUTE FOR BUFFINGS AND SKIVER.** It looks like seal, levant or other costly leather. Cheaper than the cheapest leather—trade don't know it from leather.

EVERY DAY our production of KERATOL equals **TWO THOUSAND BUFFINGS.** No wonder the buffing trade is quiet. **TRY KERATOL.**

Sold by leading jobbers.

THE KERATOL COMPANY,

P. R. BRADLEY, Manager.

NEWARK, N. J.

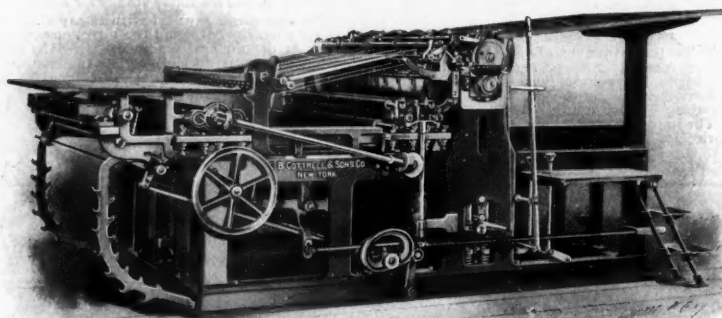
Once More.

You remember the man whom Philip of Macedon kept in his service and whose sole duty it was to whisper in his master's ear each day, before he gave audience, "**Philip, remember thou art mortal!**"

We make it a point to continually reverify our own claims for the Cottrell Two-Revolution Press by the world's judgment. We remember that the world moves. Accordingly we carefully collect the experience of every printer who uses Cottrell Presses, and once every few years we set about to incorporate the best of all these late ideas into our patterns, building then an entirely new series of Cottrell Two-Revolution Presses from new patterns embodying the demonstrated wisdom of these intervening years.

Now, a printing press, like a chain, is no stronger than its weakest point. We aim to so build the Cottrell Press that it shall incorporate in one chain the strongest link of a dozen other chains—in one machine the virtue of a dozen other presses. In this way we build up a well-rounded, symmetrical whole, which can compete with any rival on his own chosen ground.

In our New Series Two-Revolution Press recently completed from new patterns, we have wedded together the highest individual attainments of all American presses in the last half-dozen years. We have made the press stronger, increased the distribution, and advanced the highest speed record so that it tests the capacity of the most expert feeder. We have put the speed of the press above the speed of the best man behind it for some time to come.



New High-Speed Cottrell Two-Revolution Press.

Next take rigidity. This is important in these days of half-tone work. We have taken the heretofore extremest factor of rigidity under an impression and made the New Cottrell to exceed it. It is a construction which compounds the supporting power under an impression. It seems like a needless exaggeration of virtue, but by it we meet every demand of the new high speed, and at one stroke we anticipate all possible demands of the half-tone cuts of the future.

So we might take up each point. There are many of them. The last half-dozen years have been years of notable progress and famous instruction. Pictorial presswork is wonderfully on the increase today. In the single direction of ink distribution and roller arrangement the New Cottrell is ahead of all competitors. In it the table rollers are geared to run at the same speed as the form rollers, and by a positive motion always, even when off the table. The table rollers are interchangeable with the form rollers, making possible many transpositions.

Does not all this set you to thinking? It means a large immediate increase in production and profit. He must be a slow-minded man who cannot see extra dollars for himself in such up-to-date improved machinery.

Why not send for a circular, anyway?

C. B. Cottrell & Sons Co.

297 Dearborn Street, Chicago.

41 Park Row, New York.

**Good
Rollers**

**Good
Rollers**

**THE BUCKIE
PRINTERS'
ROLLER CO.**

**421 & 423 Dearborn St.
Chicago, Ill.**

Make Rollers by patented machinery
that are PERFECTLY ROUND,
SMOOTH and FREE from PIN HOLES.

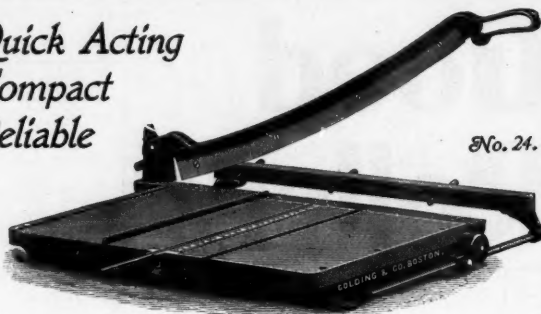
A trial will convince you.

**Good
Rollers**

**Good
Rollers**

Boston Card Cutter

*Quick Acting
Compact
Reliable*



No. 24.

**WILL CUT
ANY
LENGTH**

*Full Descriptive Circular
Sent on Application*

Accurate and Convenient. Cuts Paper, Cloth or thin Metal of any length. Has adjustable front and back gages. Knives have drawing or shear cut. No. 8 and No. 12 have spring balanced handles which cannot fall. Indispensable to handlers of cardboard.



SIZES AND PRICES

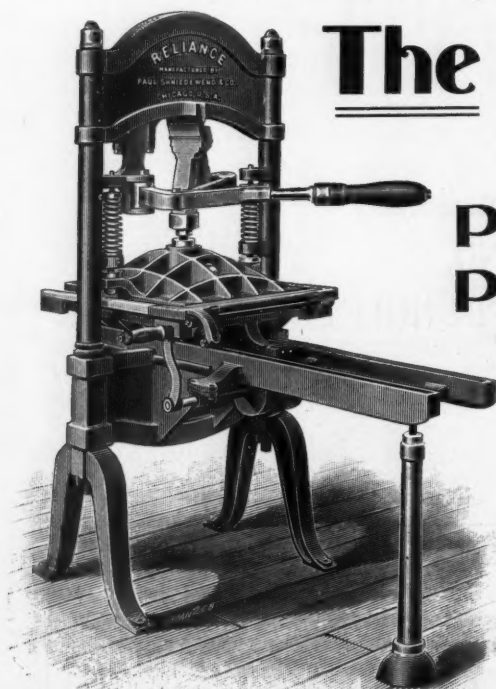
No. 8, Blade 8 1-2 inches . \$ 8.50
No. 12, Blade 12 1-2 inches . 12.00
No. 24, Blade 24 1-2 inches . 20.00

Prices include boxing.

Golding & Company

MANUFACTURERS

BOSTON
NEW YORK
PHILADELPHIA
CHICAGO



The Reliance

THE ONLY

Photo-Engravers' Proof Press

on which perfect proofs of half-tone cuts the full size of the platen, as well as perfect proofs of the tiniest line engraving can be made.

Over 125 of them in use in prominent Photo-Engraving Plants in the United States and Europe.

IT WILL PAY YOU TO INVESTIGATE.

THREE SIZES MADE:

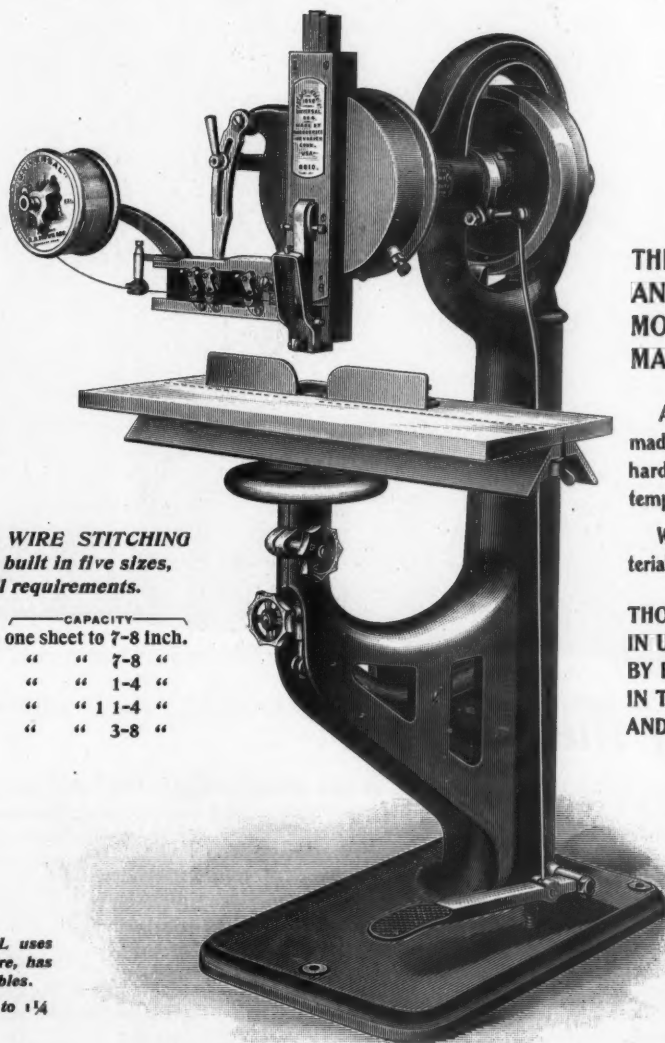
Style A (Extra heavy). Platen, 15 x 20 inches.
Style B (Extra heavy). Platen, 20 x 25 inches.
Style C (Extra heavy). Platen, 22 x 30 inches.

For further information and prices, write to the manufacturers,

PAUL SHNIEDEWEND & CO., 195-199 S. Canal Street, CHICAGO, U. S. A.

A. W. PENROSE & CO., 8 and 8A Upper Baker Street, Lloyd Square, W. C., London, England,
Sole Agents for England, France, Australia and South Africa.

The niversal Wire Stitching Machines.



The UNIVERSAL WIRE STITCHING MACHINES are built in five sizes, adapted to all requirements.

No.	CAPACITY	
	Double Head	one sheet to 7-8 Inch.
2	" "	7-8 "
3	" "	1-4 "
4	" "	1 1-4 "
5	" "	3-8 "

Number 4 UNIVERSAL uses Flat and Round Wire, has Flat and Saddle Tables.

Capacity, one sheet to 1 1/4 inches.

THE SIMPLEST
AND
MOST PERFECT
MADE.

All working parts are made of best quality steel, hardened and carefully tempered.

Workmanship and material guaranteed.

THOUSANDS
IN USE
BY BEST HOUSES
IN THIS COUNTRY
AND ABROAD.

E. C. FULLER & CO.

SOLE SELLING AGENTS.

279 Dearborn St., Chicago.

28 Reade Street, New York.



Singing the Praises

of Inks is what we wish to do in this advertisement. And the Inks we talk are the QUEEN CITY. They have the superior working qualities and fineness that are required to turn out the choice grade of printing. Among our specialties which you ought to try, because they have been demonstrated to be the inks above all others adapted to meet the exacting requirements of fine illustrative work, are the

H. D. Book and Half-Tone Inks.

Send us your address at once, so that we can mail you samples of the beautiful work done with these and our other full line of inks. It will help you to turn out a finer character of work.

Queen City Printing Ink Company,

Home Office, Cincinnati, Ohio.

*Branch, 347 Dearborn Street,
Chicago, Ill.*

January, 1899.



This illustrates one corner

of a printing office
where all presses and ma-
chines are operated by

Lundell Motors.

They have been in operation two years. The proprietor could not be induced to return to the former means of driving, which meant an engineer and fireman; and a long line of shafting, and belts and loose pulleys, to turn over even when only one press was running.

Now he can run a single press, or all presses, at any hour of the day or night. Every machine is

independent of every other machine in the shop. The economy is such that even the proprietor is becoming independent.

It is only another example showing that the **Lundell Motor** method of driving machinery is

Economical
Flexible
Simple

Safe
Reliable
Clean

We will be pleased to give estimates of cost, plans and advice. Correspondence solicited with printers, binders, engravers, electrotypers or anyone interested in the operation of machinery. Address Press Department

Sprague Electric Company,

CHICAGO:
Marquette Building.

20 Broad St., New York City.

L. L. BROWN PAPER COMPANY

ADAMS, MASS.
U. S. A.

MAKERS OF....

Linen Ledger and Record Papers

*For Blank Books, Merchants' and Bankers' Ledgers,
County or State Records.*

All-Linen Papers

For Typewriting and Fine Correspondence.

Bond Papers

For Policies, Deeds and Commercial Purposes.

Handmade Papers

*We are the only makers of Handmade Paper in the
United States, and the increasing demand for these
papers for drawing, water-color painting, correspondence
and special book editions gives ample evidence
of their popularity.*



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Are Western Agents for the Handmade Papers.

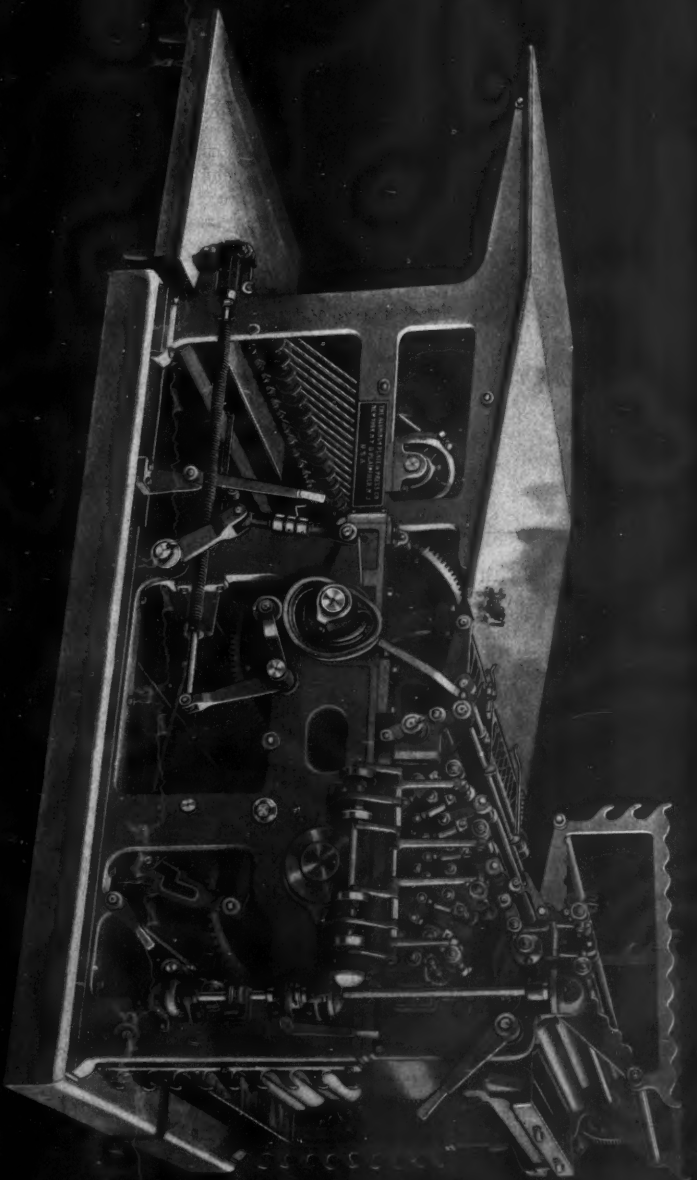
J. W. BUTLER PAPER CO.

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THE ROTARY MACHINE

FOR PRINTING WITH ALUMINUM PLATES



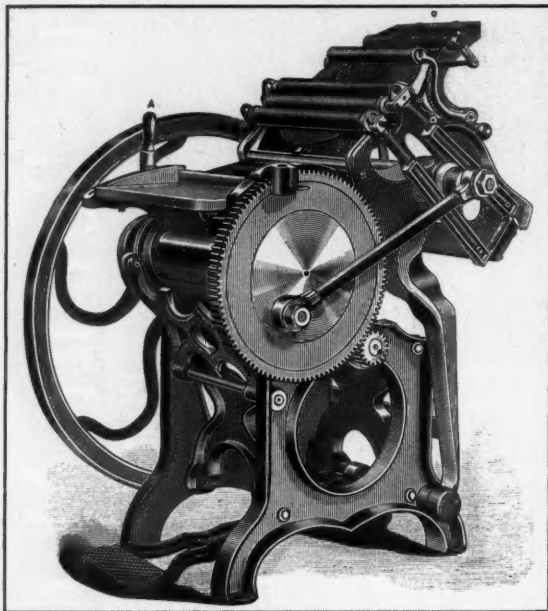
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HOME OFFICE:
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JONES' GORDON



EVERY time we ship a man one of these presses we know that we have added to our list of friends. It is pleasant to have our customers write about the good things they find on our press. A New York customer writes: "The 14½ by 22 is at hand; it is a beauty; you should be proud of it." We are. Why shouldn't we be? It is made with a solid cast frame; no braces or bolts. When a man says that he prints a page of a six-column paper on it, without overlay or underlay, we believe him. We know that the beds and platens are so finished that they are a perfect plane, and if his form is level he will have no trouble in printing anything, in type, that will go in the chase.

CONVENIENT FEED TABLE. When our customer remarks on the great convenience of our Feed Table being to the right of the gear wheel, we know that he is an up-to-date man and knows a good thing when he sees it.

SELF-LOCKING CHASE HOOK.

When he drops in the chase, and snap goes the hook, without the use of hands, he is a friend of our Chase Hook forever.

more, and agrees with the customer who said, "It is the biggest little thing that I ever saw on a press."

NO LONG SHAFTS WITH OUR STEAM FIXTURES.

All of our Gordons with steam fixtures are provided with a brake, by means of which the press may be stopped almost instantly. This costs nothing extra.

PATENT DUPLEX DISTRIBUTING FOUNTAIN. Used only on the Jones Gordon. The distributing roller never touches the fountain. The distribution is accomplished by a separate roller which takes the ink from the fountain roller and passes partly over the disk four times each impression. Great thing—they all like it.

ROLLER THROW-OFF. It is not necessary to print a book to explain to the up-to-date printer how useful this is. He knows how annoying it is to have to lift the form, disarranging his make-ready every time he wants to distribute ink. He knows what a waste of time it is to be obliged to stop every few minutes and wash up his cuts because they have become filled on account of the form being double rolled every time the impression is thrown off. To have the Roller Throw-off on the press costs \$25 extra, but what does that amount to when you save from half an hour to an hour a day all through the lifetime of the press. **The form never takes ink when the impression is thrown off.**

We nickel all handles, carriage heads, friskets and grippers.

We have a drawer under the feed table, which is one of the little things that make a press convenient.

The price on this press, with all the points of excellence, is no more than the price of inferior machines.

Patent Ink Roller Throw-off.

This cut shows a supplemental part of bed and stock roller ways, which, by means of a connection with the main back shaft, has a horizontal movement, and is projected forward when the impression is thrown off a sufficient distance to prevent the ink rollers from touching the form, and the press may be run indefinitely for the distribution of ink. Every printer will appreciate the advantage of this arrangement.

Costs but \$25 extra for any size press. This cannot be attached after press leaves the shop.

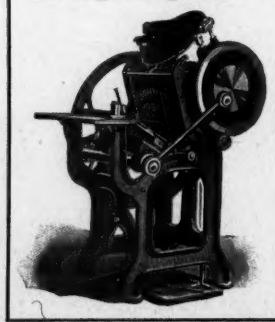
The rollers never touch the form when the impression is thrown off.



We make The Ideal Cutter.



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 HALF-TONE, ZINC-ETCHING,
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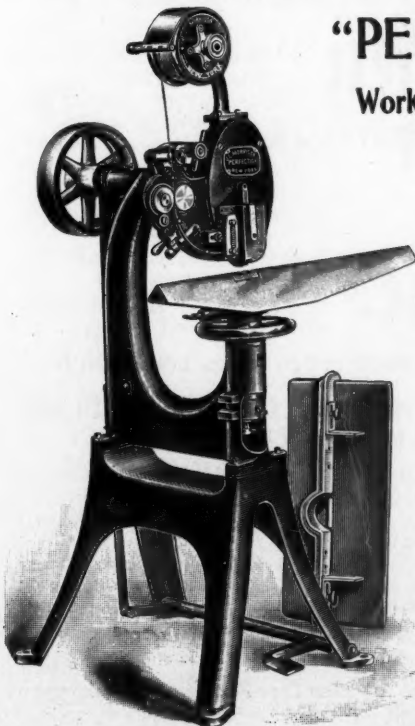
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An Unrivaled Wire Stitcher

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"PERFECTION" No. 4—Entirely New!

Working Capacity—One Sheet to One-half Inch.



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They present herewith a cut of this new Stitcher, which is not only the most reliable, durable and satisfactory machine ever placed on any market, but at much the lowest price for its working capacity, one sheet to a full half-inch. Now ready for immediate shipment or delivery.

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Is given to all dealers who use Standard Blank Books with Keith's "Westlock" Paper in them.

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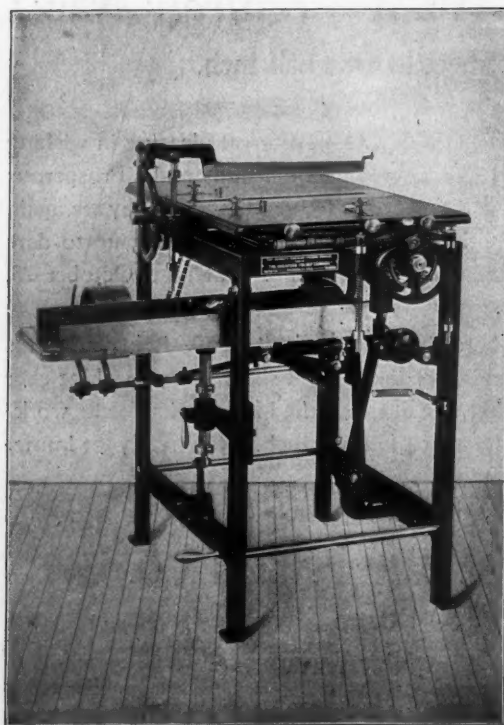
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101-103 Duane Street, NEW YORK CITY.

Something entirely New in Folding Machinery.



The Bennett Circular Folding Machine.

ONE, TWO AND
THREE FOLDS.
THE LAST TWO
PARALLEL.

FIVE DIFFERENT
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BY ONE
MACHINE.

ACCURATE
AND SPEEDY.

Folds 25,000 sheets in ten hours very easily.

THE TIME HAS COME TO DELIVER ALL CIRCULARS
TO YOUR PATRONS FOLDED.

Notice the general design and workmanship.

It is made as fine as an engine lathe.

The "devil" can earn you \$5 per day on this machine, because it won't "buck" in his hands.

There are a great many good kinks here. It anticipates your needs a little. It widens your field as a printer. It places you on higher ground and extends your horizon.

*When you see it in operation and get the price,
YOU WILL BUY.*

Ask our Agents, The American Type Founders Co., to show you the machine and get the PRICE—it will surprise you.

THE ROCKFORD FOLDER CO., Rockford, Ill.
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Send 50 Cents for the
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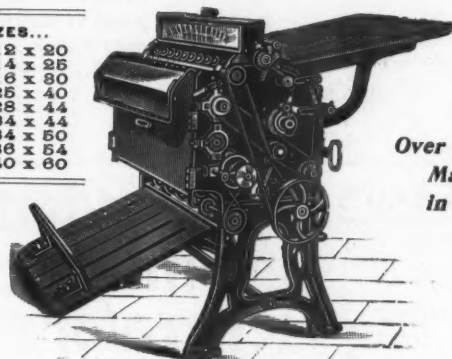
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THE EMMERIGH Improved Bronzing and Dusting Machine

SIZES...

12 x 20
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Over 1,500
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SPECIAL BRONZING MACHINES are made for bronzing heavy paper stock, such as Photograph Mounts, Mats, etc.

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Write for Prices and Particulars.

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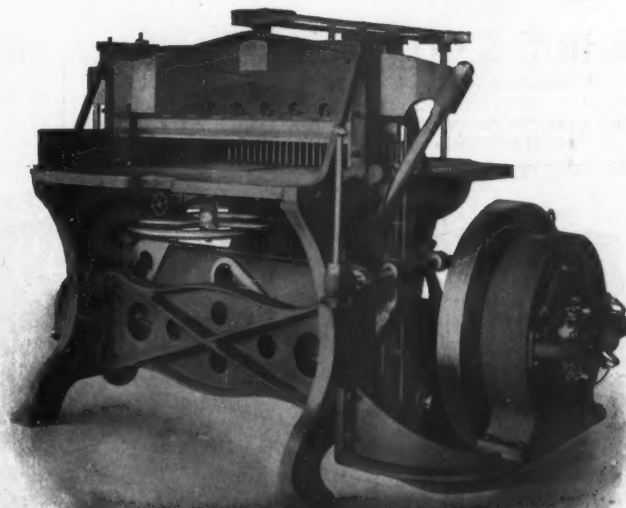
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SPECIAL KNOWLEDGE AND
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of work.

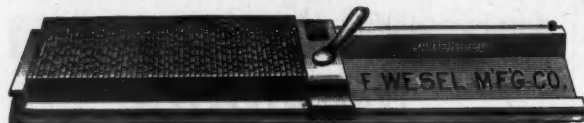
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Motors unequalled in

**EFFICIENCY,
RELIABILITY,
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CATALOGUE FOR THE ASKING.



Wesel's Patent Linotype Galley.



PATENT ALL-BRASS LINOTYPE GALLEY.



End View of the Galley.

*In ordering, state
width of matter and
send a slug.*

PRICES	12-inch	News Galley up to 16 ems wide,	\$2.00
	16-inch	" " " " " " " "	2.25
	24-inch	" " " " " " " "	2.50
Including foot-clamp for each galley.			

MADE SOLELY FOR LINOTYPE SLUGS.

No sidesticks or quoins required.

A foot-clamp attached to each galley does it all.

As one side of the galley is lower than the other, matter can be dumped, leaded and corrected with ease.

They only take up one-half inch more space than the matter—a big saving of valuable space.

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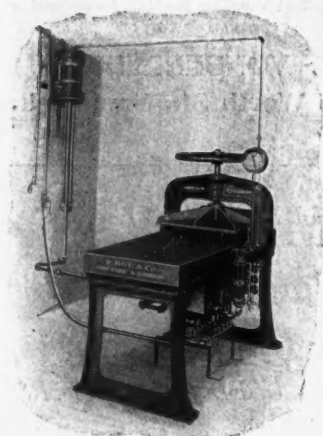
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Patented

For supplying steam to stereotype matrix drying tables, using gas or gasoline for fuel. Designed with a view to durability, convenience, economy of time and expense.



AS there is nothing better than steam heat for drying matrices, this is a valuable apparatus where steam from a boiler is not available or is otherwise objectionable. It produces superheated dry steam at the minimum expense for fuel, and in the quickest possible time. It entirely obviates the condensation of steam brought from a distance to the drying table, much greater heat is obtained than from a boiler, and the time required to dry a matrix greatly diminished. Can be applied to steam tables already in use.

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Have been tested by over two years' use in many offices, and for working all kinds of copying ink they are surely a great invention. Purchase them direct of us or of your supply house. The disks are made in sizes to fit all jobbers having disk distribution.

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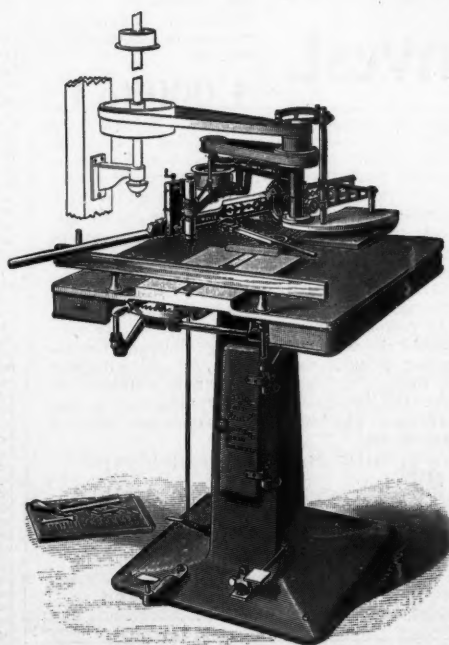


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Facilitates estimating and prevents costly errors in quoting prices. Is of great value as a reference book. Reduces book-keeping one-half.

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This book is devoted to a detailed description of all ordinary methods employed in the imposition of book forms. Large and small forms share equal criticism, the construction and advantages of each being carefully explained. A very helpful feature of the book is the showing of the imposed form and the folded sheet side by side.

Several chapters are allotted to the "making of margins" in the form, imposition and locking up of pages of unequal size in a form, instructions for the imposition of large envelope forms, register, gripper margin, etc., etc., also numerous hints and suggestions which combine to make the book exceedingly valuable to the workman. The book contains over one hundred illustrations.

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It saves time in make-up. Reduces cost
of composition. Never makes "pi."

The Borders and Tints on this Insert
are Printed from Linotype Slugs.

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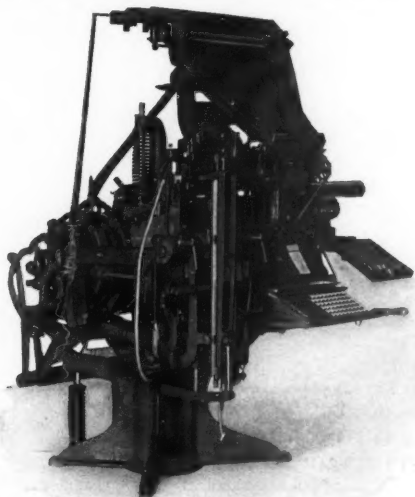
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Italics

Small Caps

Borders

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Face and Body

Changeable

Quickly

The Linotype

can be used for

Any Language

THE addition of italics and small caps to Linotype capacity completes the perfect performance of the machine as an adjunct to the up-to-date book office. By means of a shift-key attached to the regular key-board the operator may set italics or small caps at will, in addition to body faces, each matrix being provided with two characters, one above the other, the lower character being brought into use by means of the shift-key. This improvement has been perfected by months of use and by exhaustive tests, and is being placed as rapidly as possible in the leading book offices of the country. A booklet telling about it will be sent free.

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(From Slugs Direct, Set on 2-Letter Machine.)

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Small Pica Old Style No. 1, with Italic and Small Caps.

(From Copper-face Linotype Slugs, Set on 2-Letter Machine.)

IN SUMMING up its indebtedness to the past, mankind finds that it owes most to the inventions which have made possible the widest diffusion of knowledge. THE first and greatest of these is that which gave us our alphabet, for without it knowledge could with difficulty be acquired, and with greater difficulty be transmitted. BEFORE the invention of the *alphabet* men had but little continuity of thought. THEY conveyed ideas by means of marks and signs, but each event required an entirely different process of delineation. WHEN the alphabet was *produced*, words were formed, and they in turn came to be grouped into sentences. BOOKS followed

Brevier Ronaldson Old Style No. 1, with Italic and Small Caps.

(A Stereotype from Linotype Slugs.)

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Long Primer Ronaldson Old Style No. 1, with Italic and Small Caps.

(An Electrotpe from Linotype Slugs.)

IN SUMMING up its indebtedness to the past, mankind finds that it owes most to the inventions which have made possible the widest diffusion of knowledge. THE first and greatest of these is that which gave us our alphabet, for without it knowledge could with difficulty be acquired, and with greater difficulty be transmitted. BEFORE the invention of the *alphabet* men had but little continuity of thought. THEY conveyed ideas by means of *marks* and *signs*, but each event required an entirely different process of delineation. WHEN the alphabet was *produced*, words were formed, and they in turn came to be grouped into sentences. BOOKS followed as rapidly as the knowledge of how to write spread. THESE books served to *preserve* the learning of their times for the benefit of *subsequent ages*, but they did not place it to any great extent at the disposal of the people of their own day. THE invention of *printing* was needed to bring about a condition in which knowledge was easily

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Sizes and Finishes.....
Pastes, Cements, Mucilages.

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ARABOL PAD COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness. Remelts readily. Does not string.

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MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to keep for three months. Cold water will reduce it. Does not harden in the keg.

FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glue.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

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MATRIX PASTE Ready mixed. Needs only reducing by cold water.

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White Wove.



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All our Secondhand Machinery is thoroughly and carefully rebuilt and guaranteed.

SECONDHAND PRESSES.

January 1, 1899.

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 209—45x60 Two-Revolution Cottrell, 4 rollers, table distribution, rear delivery, steam and overhead fixtures.
 189—38x55 Two-Revolution Scott, 4 rollers, air springs, table distribution, rear delivery, steam and overhead fixtures.
 237—43x56 Two-Revolution Cottrell, 4 rollers, table distribution, rear delivery.
 238—26x35 Pony Century No. 1, one and one-half years old.
 245—23x30 Two-Revolution Pony Campbell, 2 rollers, front delivery, table distribution, steam and overhead fixtures.
 246—32x46 Two-Revolution Potter, 2 rollers, table distribution, rear delivery, steam and overhead fixtures.

THREE REVOLUTION.

- 203—40x54 Three-Revolution Taylor, air springs, steam and overhead fixtures. (Press suitable for newspaper work.)

STOP CYLINDERS.

- 164—33x48 Potter Stop Cylinder, 6 rollers, rear delivery, steam and overhead fixtures.
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DRUM CYLINDERS.

- 207—33x46 Cottrell & Babcock Drum, air springs, tape delivery, steam and overhead fixtures.
 183—39x53 Campbell Oscillator, job and book, 4 rollers, front delivery, table distribution, steam and overhead fixtures.
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 130—17x22 Potter Drum Cylinder, wire springs, tapeless delivery, steam and overhead fixtures.
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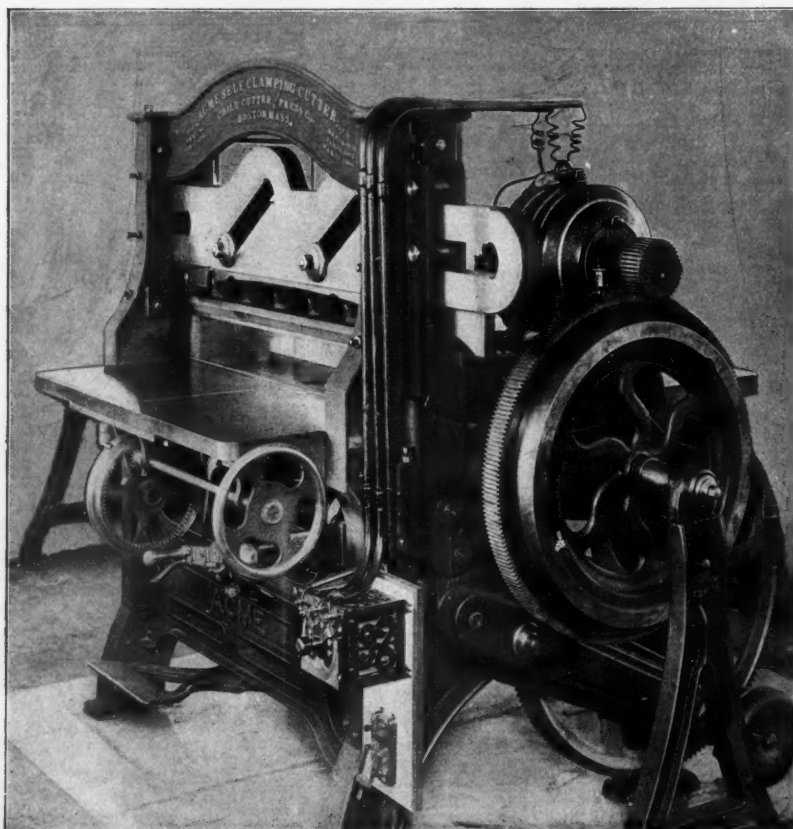
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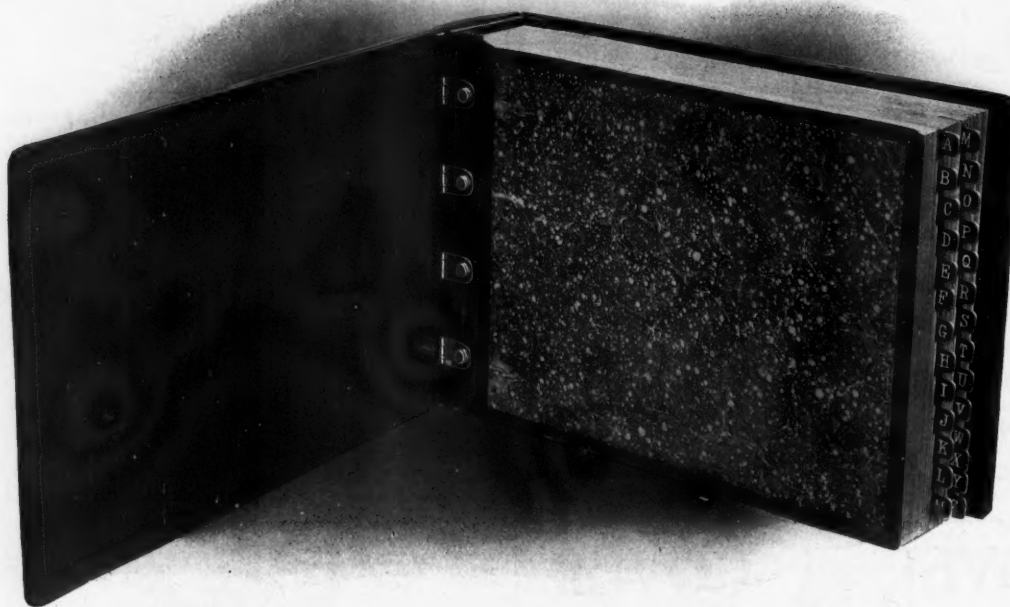
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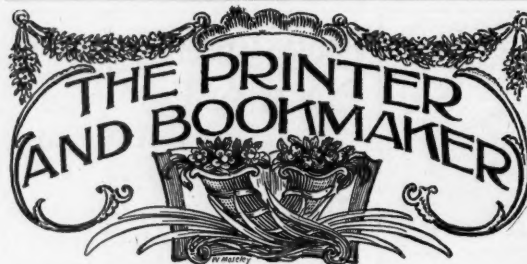
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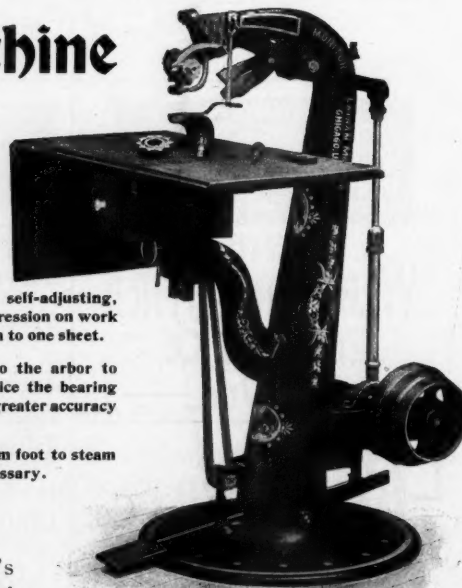
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(See next page.)

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LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

LITHOGRAPHIC ENGRAVERS TO THE TRADE.

Rath, Arthur, 61 Beekman street, New York City. General litho engraving.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper and machine knives. Best finish. "Pyro-calcic" temper. Oldest firm in the country.

MAILERS.

Dick, R., Estate, proprietor R. Dick Mailer, 139 W. Tupper street, Buffalo, N. Y.

MAIL PLATE SERVICE.

Mail Plate Co., 73 W. Adams st., Chicago. Saves expressage (all plates postpaid by us).

MARBLING COLORS.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

MODEL MAKERS AND MACHINISTS.

Century Machine Co., 576 Broadway, New York City. Modern machinery and methods.

NUMBERING MACHINES.

Bates Machine Co., N. Y. Life bldg., New York. New models; new prices; send for catalogue.

Bates Manufacturing Co., 1137 Broadway, New York. Sole manufacturers of Bates' Automatic Hand Numbering Machine. No connection with any other firm of similar name. Remember, our address is 1137 Broadway, New York. Factory, Orange, N. J.

Southworth Bros., Portland, Maine. Agents wanted. Catalogue free.

Wetter, Joseph, & Co., 515-521 Kent ave., Brooklyn, N. Y. Of all kinds for all purposes; send postal for printed matter.

PAPER-BOX MACHINERY.

American Type Founders Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

Knowlton & Beach, 29-35 El'abeth street, Rochester, N. Y.

PAPER CUTTERS.

American Type Founders Co. Cutters of all standard makes on sale at all branches.

Atlantic Works, The, East Boston, Massachusetts. The Dooley Paper Cutters.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER CUTTERS—LEVER.

Pavyer Printing Machine Works, 600 South Broadway, St. Louis, Mo.

Stillman-Randall Machine Co., Westerly, R. I. Economic paper cutters.

PAPER-CUTTER KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequalled finish. Established 1830.

Goes, Oscar, & Co., 18 South Canal street, Chicago.

Simonds Mfg. Co., Chicago, make keen-cutting paper-knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER DEALERS—GENERAL.

Elliot, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

McClellan Paper Co., 252-254 First avenue N., Minneapolis, Minn.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 119 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe st., Chicago. Headquarters for printers' supplies.

Empire Paper Co., 177 Monroe st., Chicago. Envelopes, writing, book, print & manila papers.

Illinois Paper Co., 181 Monroe street, Chicago. Cover and book papers exclusively.

Mead Paper Co., Dayton, Ohio. Lithograph, book and colored papers.

PAPER MANUFACTURERS.

Berkshire Typewriter Paper Co., Pittsfield, Mass. Specialty: Typewriter papers.

Champion Coated Paper Co., Hamilton, Ohio.

Crane Bros., Westfield, Mass., makers of ledger and linen papers.

Keith Paper Co., Turners Falls, Mass.

PAPER MANUFACTURERS—LEDGER ONLY.

Weston, Byron, Co., Dalton, Mass.

PAPER—BLOTTING.

Sabin-Robbins Paper Co., Middletown, Ohio. English cloth and other blottings.

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Champion Coated Paper Co., Hamilton, Ohio.

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Patterson Parchment Paper Co., Passaic, N. J.

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Hart, R. A., & Co., Battle Creek, Mich. Write for circulars.

PERFORATORS.

Blackhall Manufacturing Co., 12 Lock street Buffalo, N. Y.

Rosback, F. P., 54 South Canal street, Chicago.

PHOTO-ENGRAVERS.

American Process Engraving Co., The, 15-27 W. Sixth street, Cincinnati, Ohio.

Babcock Engraving Co., Minneapolis, Minn., general engravers, electrotypers and embossers.

Baltimore Engraving Co., The, Baltimore, Md. Engravings for manufacturer, publisher and printer; zinc, half-tone, designing.

Bauer, H. C., Engraving Co., 17-21 S. Meridian st., Indianapolis, Ind. Engraving by all processes.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Boston Engraving Co., illustrators, 115 Purchase street, Boston, Mass.

Brown-Bierce Co., The, Dayton, Ohio. High-grade general illustrators.

Case Engraving Co., 705 Mill street, Akron, Ohio.

Central Electrotype & Engraving Co., 263-271 St. Clair street, Cleveland, Ohio.

Clark Engraving Co., Broadway and Mason street, Milwaukee, Wis.

Conover Engraving and Printing Co., Coldwater, Mich. Photo-engravers and color printers.

Electro-Tint Engraving Co., 1227-1229 Race st., Philadelphia.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

Grand Rapids Engraving Co., Grand Rapids, Mich.

Heybach-Bush Co., Louisville, Ky. We make electrotypes, too.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

International Engraving Co. (Inc.), 1520 Market st., Philadelphia. Highest grade of excellence.

Kelley, S. J., Engraving Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

Mason, Samuel R., Century building, Cleveland, Ohio.

New York Printing and Engraving Co., 320 Pearl street, New York City.

Ormsbee, H. J., Engraving Co., 322 South Salina street, Syracuse, N. Y.

Peninsular Engraving Co., Evening News Building, Detroit, Mich.

Photo-Engraving Co., for 20 years at 67 Park pl., after May 1, 1898, at 9-15 Murray st., New York.

Pittsburg Photo-Engraving Co., 347 Fifth ave. Pittsburg, Pa. Half-tone, zinc etching, etc.

Reed Engraving Co., Grand Rapids, Mich. Gives the best work, the most prompt service.

R. I. Photo-Engraving Co., 205 Weybosset st., Providence, R. I. Half-tone and line engraving.

(See next page.)

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PHOTO-ENGRAVERS.

Sanders Engraving Co., 314 North Broadway, St. Louis, Mo. Photo and half-tone engravers.
Suffolk Engraving Co., 275 Washington st., Boston, Mass. Engravers and electrotypers.
Weisbrodt, H. W., 514 Main street, Cincinnati, Ohio, Blymer Building.
Wild, Anton, 14-16 Ellicott street, Buffalo, N. Y.
Williamson-Haffner Engraving Co., 1629 Seventeenth street, Denver, Colo.
Zeese, A., & Co., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS AND ELECTROTYPERS.

Ringier, F. A., Co., 26 Park place, New York. Manufacturers of plates for all printing and embossing purposes.

PHOTO-ENGRAVERS' LENSES.

Bausch & Lomb Optical Co., Rochester, N. Y., New York City, Chicago. Catalogues and information on application.

PHOTO-ENGRAVERS' SCREENS.

Levy, Max, 1213 Race street, Philadelphia, Pa.
Wolfe, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

PHOTOGRAPHIC PUBLISHERS.

Photochrom Co., The, Box 603, Detroit, Mich. Photographic publishers, color photography.

PHOTOGRAPHY.

Chicago Photography Co., Pontiac building, Chicago. Photo-half-tone.
Meriden Gravure Co., Meriden, Conn.

PLATE AND EMBOSSING PRESSES.

Kelton's, M. M., Son, C., Kelton, proprietor, 124 Baxter street, New York City.

PRESS COUNTERS.

Root, C. J., Bristol, Conn.

PRESSES.

Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.
Goss Printing Press Co., 16th st. and Ashland ave., Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.
Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.
Kidder Press Mfg. Co., Boston, Mass. Rotary for black and colors; bed and platen self-feeding; electro and stereotype machinery.
Miehle Printing Press & Mfg. Co., Clinton and Fulton sts., Chicago; 30 Reade st., New York.
Thomson, John, Press Co., 253 Broadway, New York. Presses for printing, embossing, box cutting, scoring.

PRESSES—CYLINDER.

American Type Founders Co., sells Cottrell Country, Monarch and Paragon presses, and Campbell hand cylinder presses.
Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.
Campbell Printing Press and Manufacturing Co., 5 Madison avenue, New York; 334 Dearborn street, Chicago; 5 Bridewell place, E. C., London, England.
James, George C., & Co., 126 Longworth st., Cincinnati, O. Job presses and cutting machines.
Van Allens & Boughton, Huber printing presses, 17 Rose street, New York; 300 Fisher building, Chicago.
Walker, W. G., & Co., Madison, Wis. Best and cheapest presses in the world.

PRESSES—JOB PRINTING.

American Type Founders Co., general selling agents for Gally Universal presses.
Universal Printing Press, embossers' and paper-box cutting and creasing presses. General selling agents, American Type Founders Co. Address nearest branch, as per list under head of Type Founders.
Wesel, F., Mfg. Co., 82 Fulton st., New York.

PRINTERS' MATERIALS.

American Type Founders Co. "Everything for the printer."

Collie, R., & Co., printers' furnishers, manufacturers of printing ink, varnishes, roller composition, etc., 208 Little Lonsdale street, Melbourne, Victoria, invite correspondence from leading manufacturers of printing machinery, type and printers' furnishings, with a view of arranging agencies for the colonies.

Evans, W. C., 50 N. Ninth street, Philadelphia. Printing presses bought, sold and exchanged.

Graham, E. K., & Co., 516 Commerce st., Philadelphia. New and secondhand machinery and supplies.

Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern warehouse and factory, Middletown, N. Y. Mfrs. of "New Departure" cases, stands, cabinets and all printers' wood goods.

Hartnett, R. W., & Bros., 52-54 North Sixth st., Philadelphia, Pa.

Heybach-Bush Co., Louisville, Ky. Stamp gets prices, and we'll return the stamp.

Inkoleum, St. Paul, Minn. The old reliable, guaranteed ink reducer and dryer, "Inkoleum."

Loy, William E., 531 Commercial st., San Francisco. Agent Inland Type Foundry.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Patent steel furniture and other specialties for printers.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule galleys, etc.

PRINTING INK AND BRONZE POWDER MANUFACTURERS.

Okie, F. E., Co., Kenton place, Philadelphia, Pa.

PRINTING PRESSES—HAND.

Kelsey Press Company, Meriden, Connecticut.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 321 Minor street, Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Grayburn, John, 525 First avenue, Pittsburg, Pa. Established 1871. Try our padding glue.

PUNCH CUTTING AND MATRIX MAKING.

Wiebking, R., & Co., 358 Dearborn st., Chicago. Steel letter cutting.

QUOINS.

Hempel & Dingens, Buffalo, N. Y. Sole manufacturers in the world of genuine Hempel improved quoin and press locks.

ROLL-SLITTING AND REWINDING MACHINES.

Kidder Press Mfg. Co., Boston, Mass. Machines for all widths and kinds of stock.

RULING MACHINES.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

Hickok, W. O., Mfg. Co., Harrisburg, Pa. Ruling machines and pens.

SHIPPING TAGS.

Dennison Manufacturing Co., 90 Wabash ave., Chicago.

SORT CASES.

American Bolt and Screw Case Co., Dayton, Ohio. Manufacturers of cases for printers' sorts. Circulars and price list on application.

STAMPING MACHINES.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

STEEL RULE.

Helmold, J. F., & Bro., 32 South Jefferson st., Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

TYPE FOUNDERS.

American Type Founders Co., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book.

BRANCHES—Boston, 270 Congress st.
 New York, Rose and Duane sts.
 Philadelphia, 606-614 Sansom st.
 Baltimore, Frederick and Water sts.
 Buffalo, 45 North Division st.
 Pittsburg, 323 Third ave.
 Cleveland, 255-259 St. Clair st.
 Cincinnati, 7 Longworth st.
 Chicago, 203 Monroe st.
 St. Louis, Fourth and Elm sts.
 Minneapolis, 24-26 First st., South.
 Kansas City, 612 Delaware st.
 Denver, 1649 Blake st.
 Portland, Second and Stark sts.
 Los Angeles, 211 New High st.
 Spokane, Wash., 10 Monroe.
 San Francisco, 405 Sansome st.

SPECIAL AGENCIES—Atlanta, Dodson Printers' Supply Co.
 Dallas, Scarff & O'Connor Co.
 Toronto, Toronto Type Foundry.
 Montreal, Toronto Type Foundry.
 London, England, M. P. McCoy, Phoenix Place, Mount Pleasant, W. C.
 Melbourne, Alex Cowan & Sons, Ltd.
 Sydney, Alex Cowan & Sons, Ltd.
 Adelaide, Alex Cowan & Sons, Ltd.

Barnhart Bros. & Spindler, 183-187 Monroe st., Chicago.

Farmer, A. D., & Son, 63-65 Beekman st., New York; 163-165 Fifth avenue, Chicago.

Graham Type Foundry, 567 Cleveland avenue, Chicago. Novelities in borders and ornaments.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Pine st., St. Louis, Mo. Inventors of Standard Line Unit Set Type.

Munson, V. B., successor to Geo. Bruce's Son & Co., 13 Chambers street, New York.

Newton Copper-Faced Type Co., 18-20 Rose st., N. Y. Estimating, deduct spaces and quads.

Toronto Type Foundry, leading printers' supply house in Canada; highest class ready prints and plates. Branches: Halifax, Montreal, Winnipeg, Vancouver. Head office, Toronto. Everything for the Printer.

TYPESETTING MACHINES.

Empire Typesetting Machine Co., 203 Broadway, New York. Western agency, 163 Fifth ave., Chicago.

Goodson Type Casting and Setting Machine Co., 96 Westminster street, Providence, R. I.

Johnson Type Casting and Setting Machine, New Bedford, Mass. Write for circulars.

TYPEWRITER RIBBONS AND CARBON PAPERS.

Little, A. P., Rochester, N. Y.

WIRE.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

WOOD TYPE.

American Type Founders Co., carry in stock most complete stock of wood type in the world.

Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern warehouse and factory, Middletown, N. Y. Manufacturers of wood type, borders, ornaments, wood rule, etc.

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We have recently purchased the entire edition of the above work, and desire to impress upon each member of the printing fraternity the importance of buying a copy of the book. The edition is limited, and we now suggest that those who wish to add this most excellent work to their libraries place the order with us at once. This book should not be mistaken for the "Harmonizer" by Mr. Earhart, which has been issued since the first book was published. The "Color Printer" is a complete treatise upon the art of printing in color. The following description will enable the reader to obtain a clear idea of what the work is:



In size the book is 8 $\frac{1}{4}$ by 10 $\frac{1}{2}$ inches, contains 137 pages of type matter, and 90 color plates in two to twenty colors each; is handsomely bound in cloth and stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. Table of Contents: Definition of Terms—Colors produced by Two-Color Mixtures—Colors produced by Three-Color Mixtures—Description of Mixed Colors—Half-Tone Colors—Tints—Colors produced by printing Colors over one another—Tints produced by printing Tints over one another—Complementary Colors—Experiments with Colors—Harmony of Colors—Rules for obtaining Harmonious Combinations of Two or more Colors—Two-Color Combinations—Combinations of Three or More Colors—Combinations of Three Tones of One

Color—Combination of Three of the Dark Tones of One Color—Combination of Two Colors which are Complementary with a Third Color produced by a Mixture of the Two—Combination of Colors closely related—Combination of Colors and Tints with Gold Bronze, with Copper Bronze—Combinations of Colors and Gold Ink on Colored Enameled Papers—Combinations with Black, with Gray—Metallic Colors produced by printing Colors on Gold Bronze—Thirty-seven Colors produced by Six Impressions; Changes which Colors undergo when surrounded by other Colors—Landscape printed in Ten Colors—Mapwork printed in Three Transparent Tints over Black—Embossing Borders—Embossing Patterns produced with punches—Embossing from engraved blocks—Tint-Blocks—A Few Hints on Job Composition; on Printing Presses, Rollers, Inks and Papers—Description of Head and Tail Pieces and Initial Letters—A Simple Method of Embossing.

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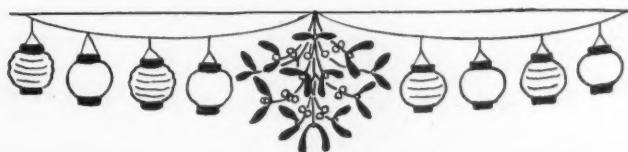


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Eastman Kodak Co.....	418				
Electric City Engraving Co.....	401				
Electro-Light Engraving Co.....	421				
Emmerich & Vonderlehr.....	501				

An Open Book.

THERE'S the Index and the Column Numbers to which it refers staring you in the face. You turn to the place you want instantly, find the *net* price, and there you are. No guessing, no doubting, no waiting, no chance estimates.

It's a live thing and up-to-date, being revised as often as the market changes, and sent to you (as many as you want) free and postage paid. It contains scales for measurement, tables for calculation, and other information necessary for estimating the cost of paper.

With this *Net Price List*, and the complete and elaborate Sample sets furnished our regular customers, the most remote printer has the paper market of the world at his door.

We are constantly striving to make the distance less, the road smoother and the way brighter between your office and ours, and any suggestions from you to this end will be cheerfully received.

SEND TO
US
FOR
ANYTHING
IN
PAPER.



**PLAIN TALKS BY
THE MANAGER.****IV. "TIME."**

I want to urge you to consider the vital importance of immediate reform.

You are recklessly wasting the most important thing in all the world.

That thing is TIME.

Stop and think it over.

What problem has engaged the minds of great inventors, during the past half century, more than any other one thing?

Just this: How to save time—and more time—and MORE time.

What would become of the man who refused to accept the results of their labors?

What kind of a figure would you cut if you attempted to revive the old stage-coach route from New York to Boston?

Would you like to invest a little money in a line of "palatial and commodious" passenger sailing vessels between New York and Liverpool?

Think the "pony express" across the plains would stand much show in getting the U. S. Mail route away from the Union Pacific?

Perhaps these questions sound foolish. Maybe they are.

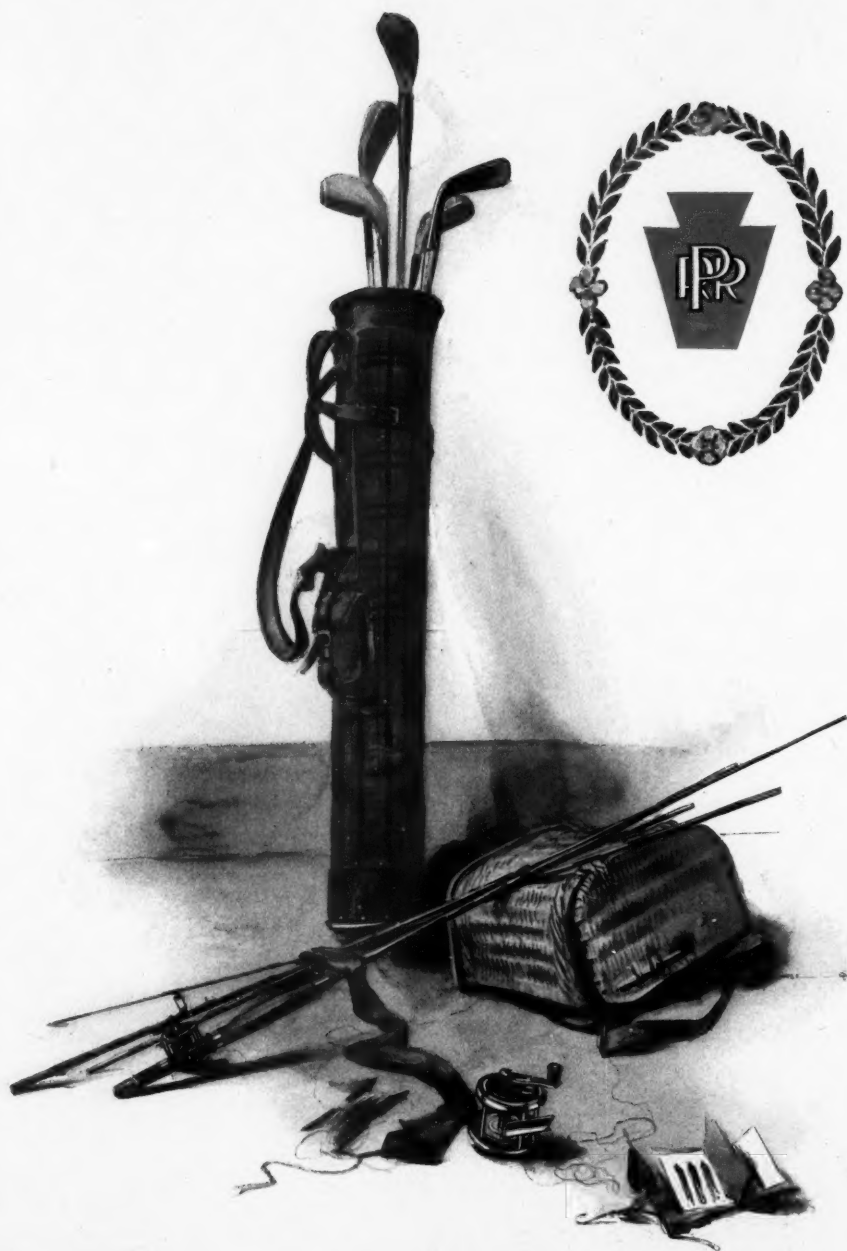
But if they are, here is another that belongs in the same class:

Do you expect those antiquated cylinders to make



This production, from an original in oil, was designed, engraved, and was printed in three colors by Chasmar-Winchell Press, New York, upon a

Century Press



The Century

is the most perfect example of printing mechanism that has ever been produced. For three color and other high class work, requiring precise registration and delicacy of touch, it is unparalleled.

The Campbell Company

New York

London

Chicago

money for you, as against the CENTURYS your wide-awake competitor is going to put in?

If you do, you are the worst mistaken printer in seventeen counties.

What's that? Your presses are *not* antiquated? You've only had them four years, and they're about as good as they ever were?

If they are exactly as good as they ever were, that fact has no bearing on the case.

They were never any good at all.

That is, not from the day when the first CENTURY commenced to do business.

Here is the case in a nutshell:

You can do anything on the CENTURY press that can be done on any press in the world, and you can do it better.

And you can save time—*time*—TIME.

The profit in the printing business is in the number of impressions you can make after expenses are paid.

The CENTURY press will absolutely and positively give you from 3,000 to 5,000 more impressions a day than any other press ever put together.

That means just so much more clear, clean profit for you.

And it means confusion and gray hair for anybody who tries to compete with you.

These are facts—facts which I am ready and anxious to prove to you.

I only await the opportunity.

THE MANAGER.

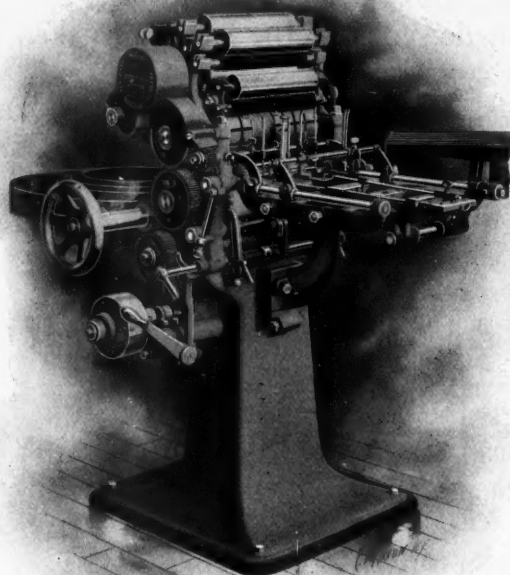
THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO.

5 Bridewell Place, E. C., LONDON.

5 Madison Avenue, NEW YORK.

73 St. James Street, MONTREAL.



THIS is the press that feeds itself automatically, throws off its impression and stops itself when the stock runs out, and which can be adjusted in impression when under full speed. It is

THE HARRIS AUTOMATIC.

At speeds of from five to fourteen thousand per hour, and in a most admirable manner, it automatically feeds envelopes, card stock, tags, box covers, folding boxes and candy bags. With an auxiliary hand feed conveniently attached, ordinary sheets of paper can be fed to it at speeds of from two thousand five hundred to four thousand per hour, according to the expertness of the operator. This is very likely the press you have been making up your mind to buy, but are delaying until others get in ahead of you and take your trade. Envelope and card work gravitate toward this press just as water runs downhill. It is in use in every section of the country.

For full information, address

DON'T FORGET OUR
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NUMBERING PRESS
AND OUR AUTOMATIC
BAG PRESSES.



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New York Office and Salesrooms — 27 Church Street.

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**No Inks are Ullman's Inks
unless they're Made by Ullman**

We have arrived at the top,
There was so much room there.

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Made for each purpose. And we make it.

We study at how low a price it can be sold
And we do it.

We look for firms where the best at the
Lowest price can be used
And we find many.

If we have not found you
It is easy to find us.

Ever ready to serve you promptly,
Honestly and to your advantage.

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PRINTING INK MAKERS

Exporters of Printing Inks to dealers and large consumers.
Exporters of Dry Colors, Liquid Carbon, Varnishes for inkmakers.

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We assure you it would only be to your interest to pay us a visit, especially should you be in the market for any Modern or Labor-Saving Machinery.

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8 and 10 Reade Street,
New York.

347 and 349 Dearborn St.
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Do you realize what Modern
and Labor-Saving Machinery
means?

It means an *Enormously
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Expense.*

In the production of new improvements it is a well-established fact that we have constantly been in advance. The demand for our machines is evidence that our efforts have been appreciated, and has been such that today we have the largest plant ever devoted to the manufacture of Bookbinders', Printers', Lithographers' and Paper-Box Makers' Machinery.

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SUCCESSORS TO GEO. H. SANBORN & SONS,

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AND ALL MACHINES IN THE CATALOGUE OF
GEO. H. SANBORN & SONS, AND DUPLICATE
PARTS OF SAME

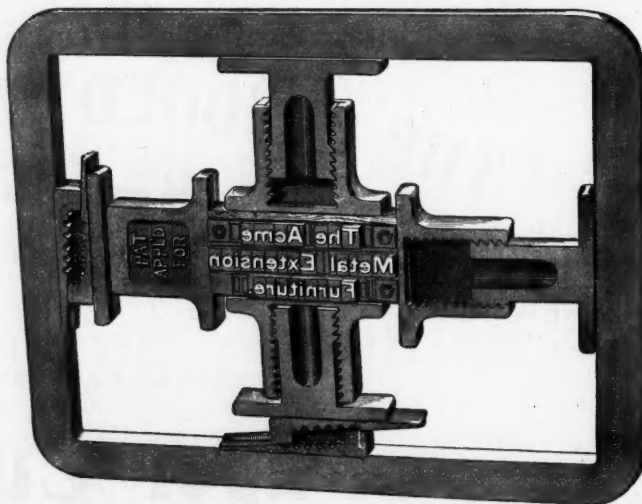
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304 Fisher Bldg., Chicago.

CHAS. N. STEVENS,
Western Manager.

The Acme Metal Extension Furniture

Saves time, trouble and money.
It is adjustable according to picas,
extending from two and one-
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**FOR SALE BY ALL
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THIS FURNITURE is made of malleable iron and will stand the strain of lock-up with no danger of breaking. It is carefully machined, and therefore does not wobble, and there is no danger of "pi." One set of this furniture will take the place of a whole box of the other. There is practically no wear out to it. A trial only is necessary to prove its value. Price, \$4.00 per dozen, packed in sets of four. Send for circular.

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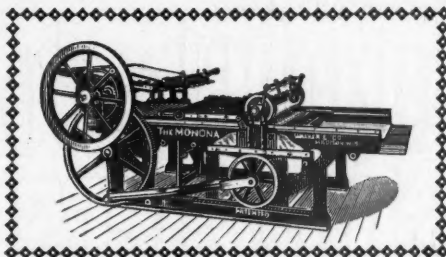
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The EASIEST running Press
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Does as FINE WORK as any \$1,000
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Can't be built FAST ENOUGH to
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That tells the story.

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Made in ALL SIZES from
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FOR CASH.

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Wesel's New Zinc-Bottom Galley



JUST AS SUBSTANTIAL AS IT LOOKS.

	SIZE INSIDE.	
Single column, patent brass lined, zinc bottom,	3 3/4 x 23 1/4	- \$1.50
Double " " " " " "	6 1/4 x 23 1/4	- 1.75
Single " " wood rim, " " "	3 3/4 x 23 1/4	- 1.25
Double " " " " " "	6 1/4 x 23 1/4	- 1.50

LESS THE USUAL LIBERAL DISCOUNTS.

This Galley is made with a Zinc Bottom
of the UNIFORM STANDARD THICKNESS,

with or without our patent brass lining. It is
the only low-priced *standard* galley on the
market today. In many places it will answer
as well as a much more expensive one.

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LEADING GALLEY MANUFACTURERS IN THE UNITED STATES.

Buy your Flat Writings direct

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Wedding Note, Quarter Ream
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Capacity 35 Tons Daily.

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QUALITY at the right price
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Specialties:
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REASONABLE PRICES.



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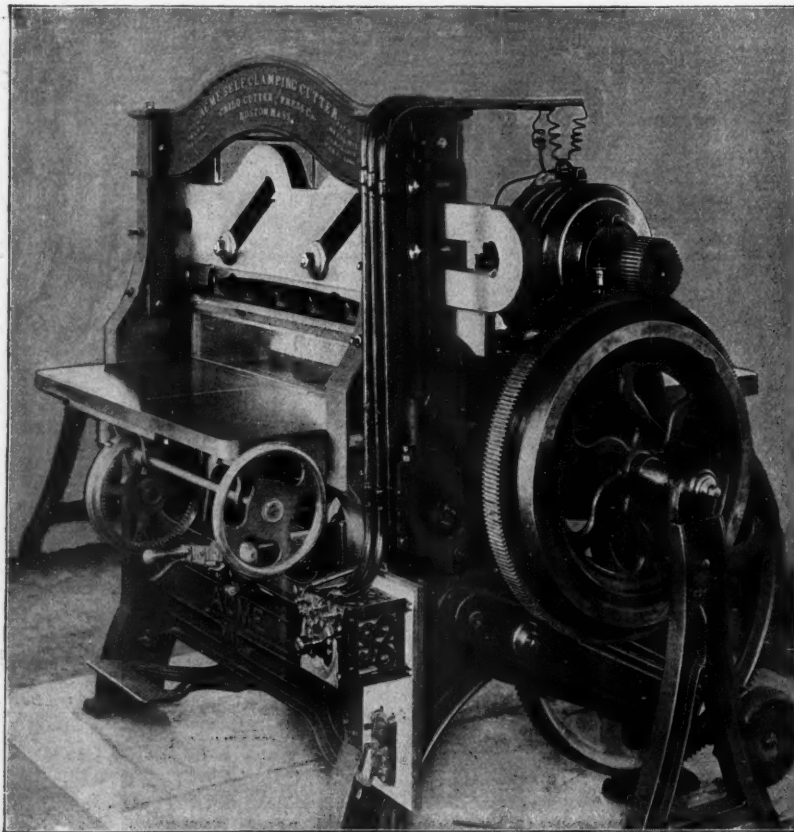
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EXCELLENCE.

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HALF-TONE,
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ACME CUTTER WITH ELECTRIC MOTOR ATTACHED.

THE
"ACME"
SELF-
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CUTTER OF
TODAY

Has Many Improvements...

Including a perfect-acting

*Friction Clutch,
New Stop-Motion and
Automatic Brake.*

Our new machines can be run much faster, without noise or jar. The knife rises quick and is held by Automatic Brake, which prevents any running down of knife.

We guarantee accurate and safe cutting and great durability.

**The CHILD ACME CUTTER
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is what you want. With it you can talk intelligently on the subject, your customer will have confidence in your remarks, and you will secure his orders at a good profit. Write at once for particulars.

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FOR WEEKLIES AND SMALL DAILIES:

A Better Paper....

By setting more original matter, and raising the paper above the dead-level of half-alive contemporaries, and thus catch the breeze of popular favor.

*How to get out a
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Less Expense..*

At Less Expense..

By using a Simplex Type Setter, with which one compositor can do the work of three or four hand compositors. This is no guess, nor dream—other people are doing it, why not you?

THIS SOLVES THE PROBLEM! AND THE SIMPLEX IS MODERATE IN PRICE.

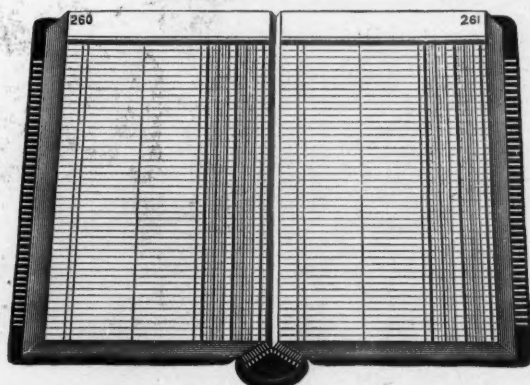
For full particulars regarding the Simplex-Type Setter, address

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The SIMPLEX can be seen in operation in either the New York or Chicago office.



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NOWHERE IN ANY OTHER LINE IN THE WORLD IS SUCH AN ASSORTMENT OF THESE MODERN BLANK BOOKS AT YOUR DISPOSAL.

THEY ARE MADE BY US WITH THE MOST APPROVED MACHINERY AND SKILLED LABOR, AND ARE NOT HIGH PRICED FOR RELIABLE GOODS. WE KNOW EXACTLY WHAT THEY COST US AND WE DO NOT ASK FROM YOU AN ABNORMAL PROFIT.

WE RECOMMEND OUR BOOKS WITH KEITH'S CELEBRATED PAPERS IN THEM BECAUSE THEY ARE ALWAYS SATISFACTORY.

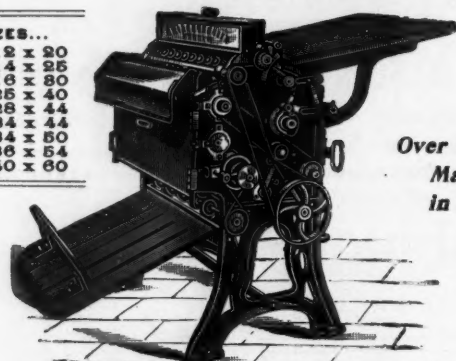
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Improved Bronzing and Dusting Machine

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Over 1,500
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SPECIAL BRONZING MACHINES are made for bronzing heavy paper stock, such as Photograph Mounts, Mats, etc.

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THRESHER ELECTRIC COMPANY,

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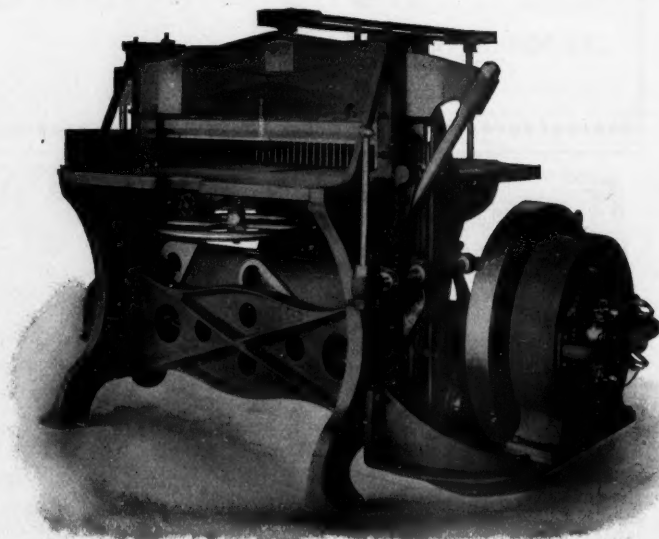
FOR ALL MACHINERY
USED BY PRINTERS.

SPECIAL KNOWLEDGE AND
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to meet the conditions of this line
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Our long and successful career and
wide experience enable us to build
Motors unequaled in

**EFFICIENCY,
RELIABILITY,
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OFFICES
WOMAN'S TEMPLE
CHICAGO

BEST WORK
LOWEST PRICES
ALL WE ASK IS A TRIAL.

SEE SPECIMEN OF OUR HALF-TONE WORK ON PAGE 556.

TELEPHONE-M-548

BLOMGREN
BROS AND CO.

ENGRAVERS

BY ALL
PROCESSES



HALF TONE,
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ELECTROTYPERS

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TRIED
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You Cannot Afford to be Without

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BECAUSE it is useful—being a Diary three days on a page and interleaved.


BECAUSE it contains a record of everything that is up to date and modern, especially compiled for its columns by the Editor of the *British Printer*.

BECAUSE it tells you the latest wrinkles and hints of the Printing Trade generally revised up to date.

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BECAUSE it contains over 200 pages of interesting matter of everyday use for printers.

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EDITION STRICTLY LIMITED. PRICE, ONE DOLLAR, POST FREE, which amount will be allowed on first order for goods for \$100 and upward.

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SOLD IN SETS ONLY.

J. W. BUTLER PAPER CO., Chicago,
will sell them in Ohio, Indiana,
Illinois, Michigan, Wisconsin, Minnesota,
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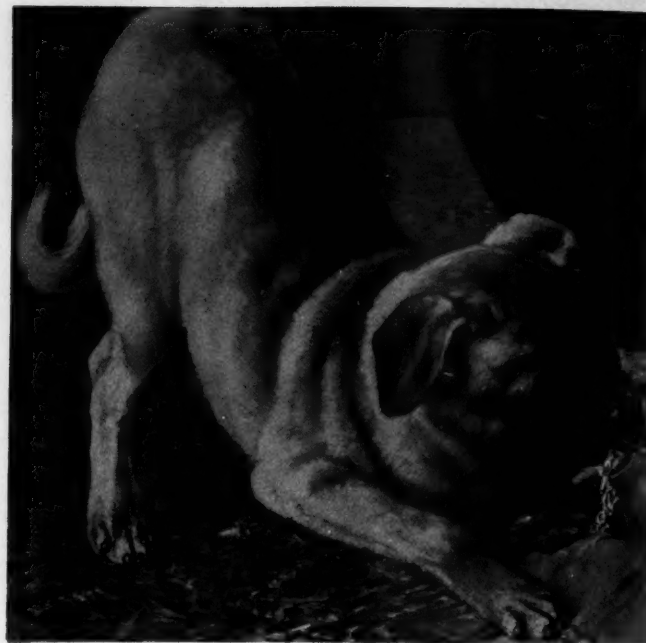
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Send for Samples and Prices on Colortype Work. LARGE LINE OF STOCK PICTURES.



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TYPE MATTER for advertising
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Width, 4 inches.

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**WANT
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**EVERYBODY
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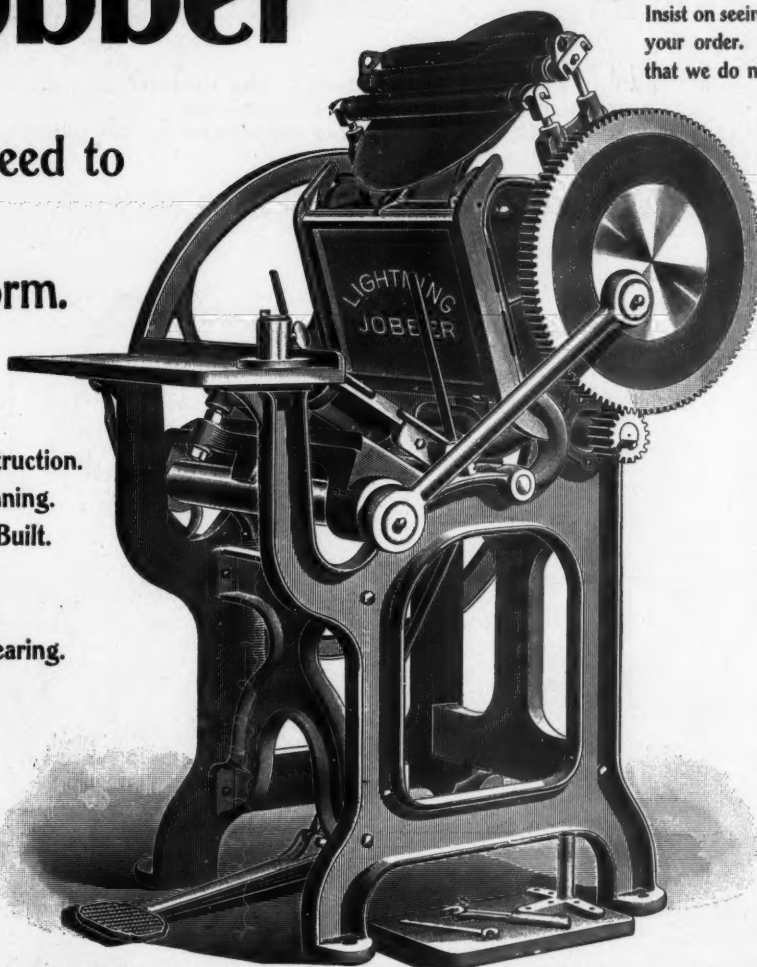
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Guaranteed to
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Solid Form.

Simple in Construction.
Very Light Running.
Very Strongly Built.
Shafts Steel.
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No Cams.

Impression
Throw-Off.

Depressible
Grippers.



Everybody Satisfied

THE Dealer says he makes a friend every time he sells one.

We say it is the best press ever sold for the money. The Customer who has bought one says a lot of things, all in favor of the machine.

Insist on seeing this press before placing your order. You can see in a minute that we do not claim enough.

I Am Printing a 4-Column Paper on My 10 x 15.

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It Prints a Full Form.

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It Is Perfection Itself.

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It Gives Entire Satisfaction.

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It Fills the Bill.

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As Well as an Embossing Press.

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Meets Every Requirement.

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It Is a Whirlwind.

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Presses Are Satisfactory.

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Form Fills the Chase.

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No Peer in the Market.

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VERY LOW PRICE.

Do not think because we sell this at a low price that it is cheaply constructed. We can build it economically because of its simplicity.

NOTICE THESE REMARKABLY LOW PRICES.

7 x 10 inside of chase, two rollers,	\$ 75.00
8 x 12 " " three " "	85.00
9 x 13 " " " " "	95.00
10 x 15 " " " " "	120.00

Steam fixtures, \$9.00; long fountain, \$16.00.

Two wrenches, two chases, ink rollers, cast brayer, or instead of cast rollers and brayer we send a mold and two sets roller stocks with each press.

Subject to a discount
of 5 per cent for cash.

**SEND FOR
CIRCULAR.**



Sold by all Dealers.



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New York Office, 78 Warren Street.

POINTS

THE HUBER PRESS

EXCELS IN POINTS BENEFICIAL TO FINE PRINTING.

These Points are

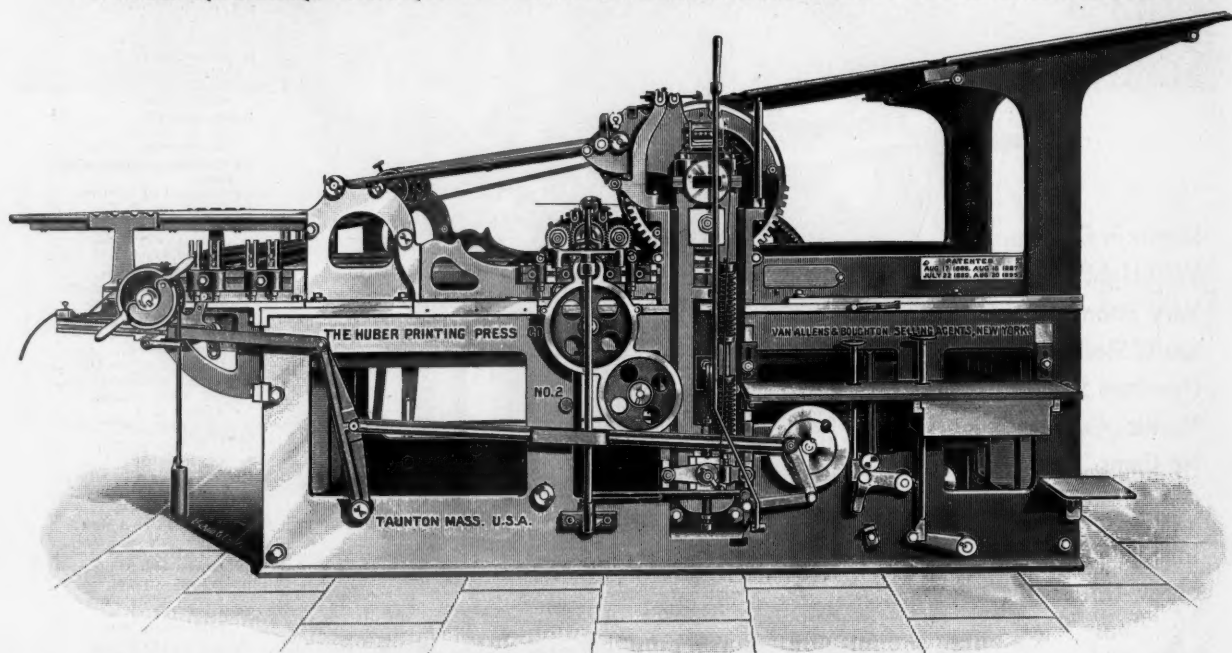
RIGIDITY OF IMPRESSION.

BED RUNNING ON FOUR FOUR-INCH TRACKS, with Hardened Steel Anti-Friction Rollers.

PYRAMID DISTRIBUTION, making a bank of Nine Rollers.

FULL TOOTH REGISTER RACK, gearing bed and cylinder the full stroke from head line to tail of sheet.

ANGLE ROLLERS GEARED TO RUN IN SAME DIRECTION WITH INK PLATE.



The Crank Movement excels all others for moving heavy bodies at high speed, giving long life to the machine. There is no jar, no adjustments, no springs, no repairs.

Huber Presses running ten years show no signs of wear and are as good as when first erected. Ask the users.

It will give all the speed that good printing will permit.

We ask you to see the Huber before placing your order. A trial order will convince you that the Huber has more value than any other printing press on the market.

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HIGHEST GRADE HALF-TONES
AT LOWEST PRICES



ELECTRIC CITY ENGRAVING CO.

507-509-511-513
WASHINGTON ST.,

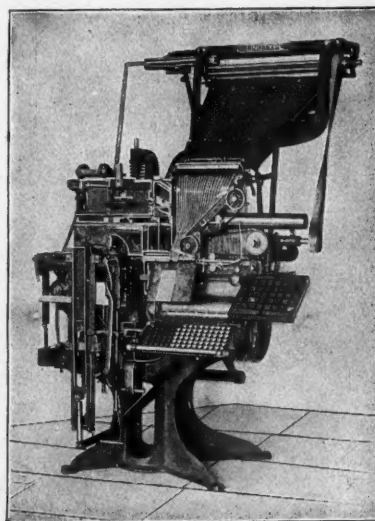
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BUY Linotypes now and make money. Within a few years you will be forced to buy them or quit business.

The Linotype

PLEASES THE
PUBLISHER.

DELIGHTS THE
PRINTER.



THE LINOTYPE—5,000 in Daily Use.

How do you Estimate?

COMPOSITOR—\$18 a week to set 40,000 ems,
—OR—
OPERATOR—\$20 a week to set 200,000 ems?

TYPE—at 30 to 60 cents per pound,
—OR—
LINOTYPE METAL—at 6 cents per pound?

TYPE SORTS—5 pounds and upward,
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LINOTYPE SORTS—nothing?

DISTRIBUTION—compositor, 25 per cent,
—OR—
DISTRIBUTION—machine, nothing?

Questions as to Costs.

A LINOTYPE can be purchased today for \$3,000, cash and notes; what will it cost you to wait for the "coming" machine?

A LINOTYPE, setting all sizes of type, will cost \$3,250; what will it cost to buy a machine for each size type you have?

A FONT OF MATRICES, equivalent to tons of type, costs \$35; what will the type cost you?

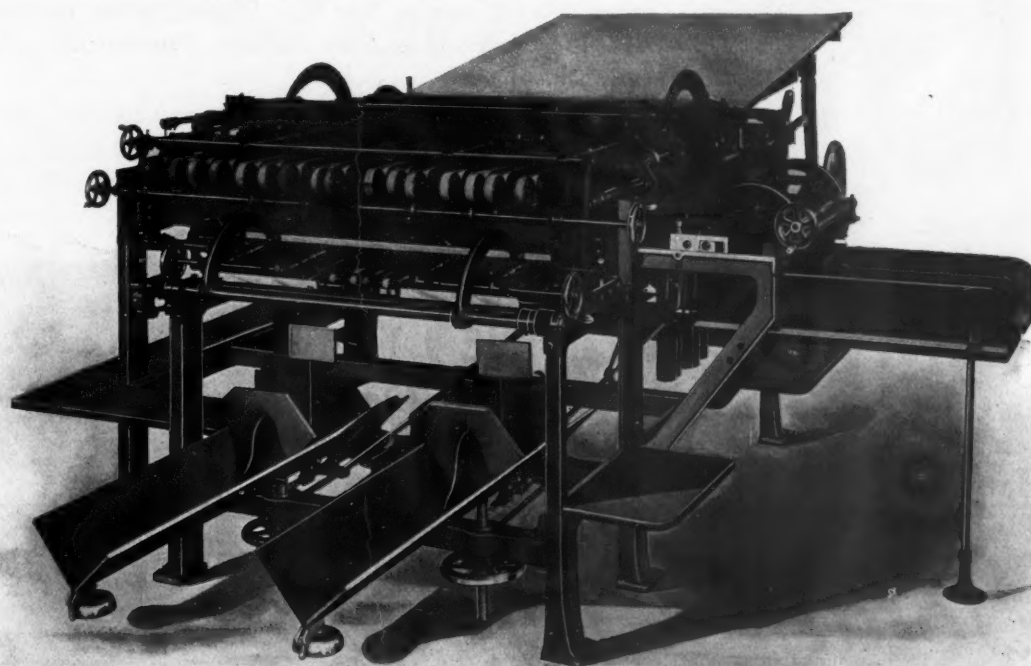
AN OPERATOR, producing 200,000 ems a week, costs \$20; what will it cost you by hand?

WRITE FOR TERMS, PAYMENT, ETC., TO

MERGENTHALER LINOTYPE COMPANY,
TRIBUNE BUILDING,
NEW YORK.

P. T. DODGE, President.

Yes, another.



Mechanical Automatic Points.

Range of Work :

Double	8's	42 x 60 to 25 x 40
Single	16's	30 x 42 to 20 x 25
Double	16's	42 x 60 to 25 x 40
Quad.	16's	42 x 60 to 25 x 40
Double	24's	30 x 32 to 25 x 30
Quad.	24's	31 x 60 to 25 x 40
Single	32's	42 x 60 to 25 x 40
Double	32's	42 x 60 to 25 x 40
Quad.	32's	42 x 60 to 25 x 40

MADE BY

Brown Folding Machine Co.
 ERIE, PA.

Agents:

Weld & Sturtevant, 44 Duane St., New York.

M. P. McCoy, Phoenix Works, London, England.

An Unrivalled Wire Stitcher

For 1899



"PERFECTION" No. 4—Entirely New!

Working Capacity---One Sheet to One-half Inch.

THE J. L. MORRISON CO. have great pleasure in wishing all their old and new friends a Happy and a Prosperous New Year, and as a factor toward that end they are again before you with another new Wire Stitcher, having up-to-date ideas to be found in no other machine. Patented October 25, 1898. No. 613,210.

They present herewith a cut of this new Stitcher, which is not only the most reliable, durable and satisfactory machine ever placed on any market, but at much the lowest price for its working capacity, one sheet to a full half-inch. Now ready for immediate shipment or delivery.

For further information, apply to

THE J. L. MORRISON CO.

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Canadian Office:
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T. W. & C. B. SHERIDAN,
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Suited to every requirement. Strong, accurate, convenient, thoroughly constructed and inexpensive. Made in two sizes: 25 and 30 inches, for operating by lever, hand wheel or power. Power fixtures may be applied to lever and hand wheel cutters whenever desired. Base cast in one piece. Power applied to both ends of the knife bar equally. Bed strongly supported beneath cutting line. Knife held positively in its vertical movement. Lever of hand lever cutter balanced at every point. Knife rises three inches. Interlocking clamp and back gages. Easily operated clamp wheel. Every machine fully guaranteed. Send for descriptive matter



ROTARY
POWER
CUTTER.



Prices

	No. 25 Cuts 25 1/4 in.	No. 30 Cuts 30 1/4 in.
Hand Lever	\$125.00	\$175.00
Hand Rotary	175.00	225.00
Power Rotary	200.00	275.00
Extra Knife	10.00	12.00

Golding & Co.

Branches

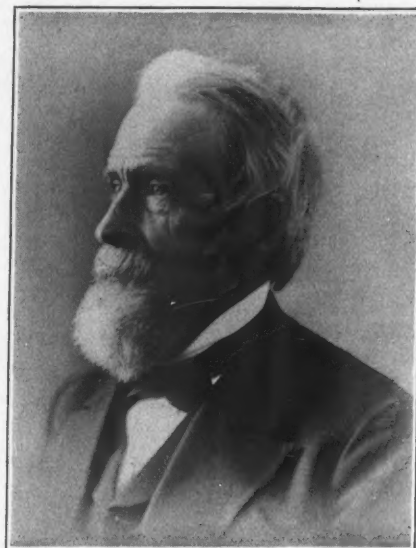
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Philadelphia
Chicago

177-199 Fort-Hill
Square

Boston

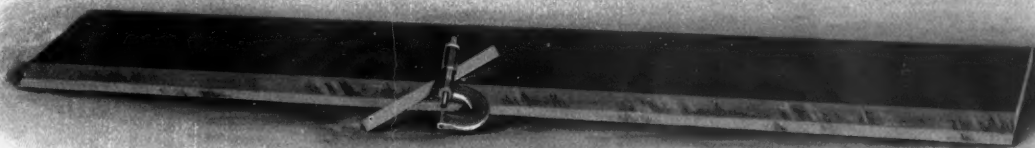
ESTABLISHED 1830

THIS is the man,
that WARRANTS
the *Knives*,
that are made in the
shop that Coes built.



LORING COES.

This is THE *Knife*—



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ASK US.

LORING COES & CO.

You inquire—

We "do the rest."

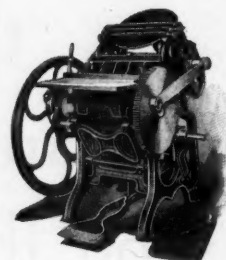
Mention this, or—
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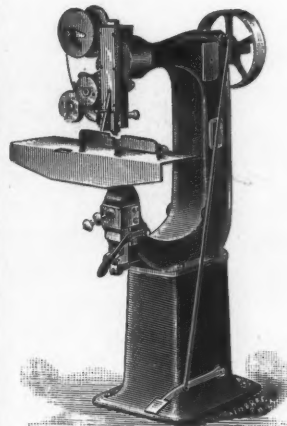
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The New Jersey Wire Stitching Machine.



Superior in
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Faultless in
Design.

"Fool Proof."



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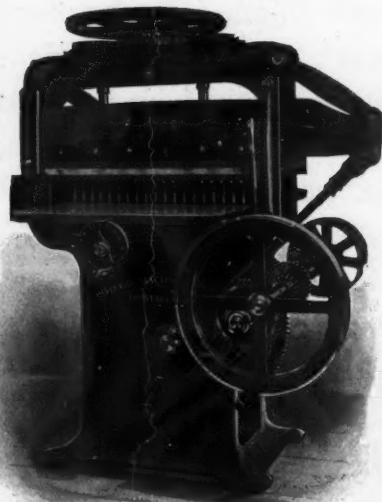
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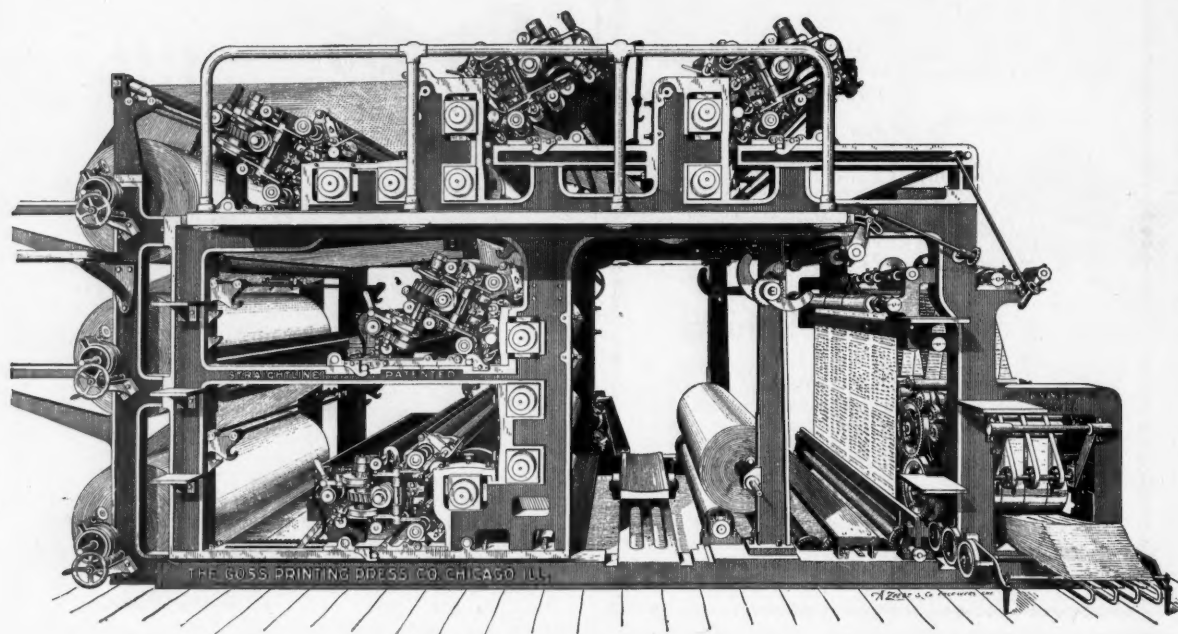


Cuts up to one-half inch.
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Grooved Table.
Webbed Base,
never springs under pressure
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Double Clamp Screw.
Brass Rule.

OSWEGO MACHINE WORKS,
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Makers of the
Brown & Garver
Paper Cutting Machines.

The Goss Special Straightline



THE above cut represents our latest design of Straightline Machine to print half-tones and extra colors. Can be used for special newspaper work or general periodical work. The speed is only limited by the quality of work to be produced. If you want the finest, the latest and the best, we can furnish it on short notice. We are pressbuilders for the trade on all kinds of rotary machines.

Correspondence solicited.

THE GOSS PRINTING PRESS CO.

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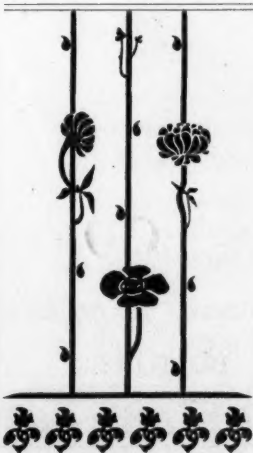
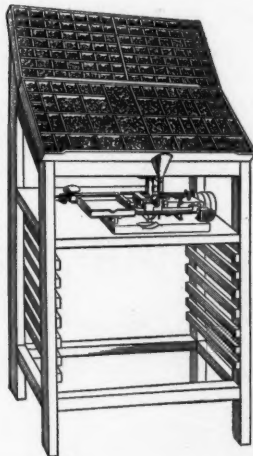
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Special Machinery of all kinds invented
and built to order.

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THE CHADWICK TYPESETTER.

This Machine increases the capacity of the compositor from 40
to 50 per cent. No new material necessary. The compositor throws
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THE LEIGER AUTOMATIC FEEDER.

Feeds any kind of paper to perfect register.

Speed limited only by speed of press.

Perfect accuracy of operation guaranteed.

Present users to whom we refer by permission: { R. R. Donnelley & Sons Co., Chicago, Ill.
Rand, McNally & Co., " "

WARNING.

Suit for Infringement on Automatic Pointing Folders.

TO THE TRADE:

We wish to give prompt and timely notice that we shall hold strictly to account all persons infringing our rights in manufacturing, selling or using folding machines equipped with Automatic Pointing Attachments.

We have already commenced suit against the Brown Folding Machine Co., of Erie, Pa., thus taking prompt action as soon as we had secured evidence that an infringing machine was being placed on the market.

We are pioneers in this important branch, and since 1893 have been constantly engaged in supplying these machines to the trade. During this time both manufacturers and users have been forced to recognize the fact that we alone were able to fill the "long-felt want" by furnishing a Rapid Drop-Roll Machine not limited to sheets with uniform margins. We have, also, in the past five years, taken out numerous patents which we believe protect us in the exclusive right to the use of Automatic Pointing Attachments, either ELECTRICAL or MECHANICAL, in combination with paper-folding machinery.

In view of this, and of the large investment which we have made in perfecting these attachments, we believe that we are clearly entitled to all benefits, due us as manufacturers, from supplying the trade with this most desirable type of machine.

It is not our intention to annoy innocent purchasers, but hereby notify the trade that subsequent purchases of Automatic Pointing Folders should be made subject to this early warning.

Very respectfully,

DEXTER FOLDER COMPANY.

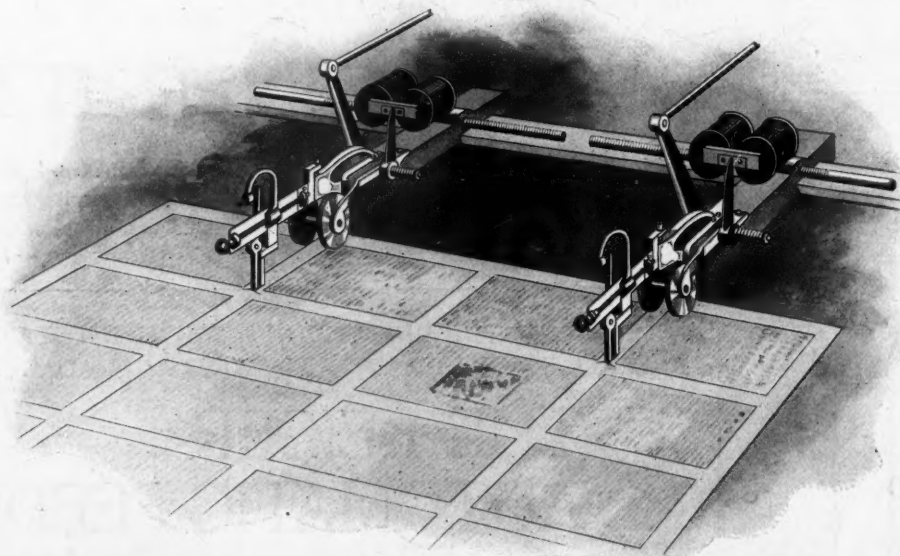


ILLUSTRATION SHOWS THE POSITION OF DEXTER AUTOMATIC POINTS ON THE SHEET.

Main Office and Factory—PEARL RIVER, N. Y.

NEW YORK:
97 Reade Street.

CHICAGO:
315 Dearborn Street.

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THE STRAIGHT-LINE ROUTER has been one of our leading machines for the past twenty-five years. It has been a constant subject of study and improvement, and is today, as it has always been, the best Router made. It is a machine that is always reliable. In buying it, you know you are getting a machine that can be depended upon. There is nothing flimsy or doubtful about it. It is a first-class machine from top to bottom.

John Royle & Sons,
PATERSON, N. J., U. S. A.

MONTREAL AGENT—C. J. ROBERTSON, 588 Craig Street.

The Chandler & Price Press

10,000 in satisfactory use.

The Double Disk and Fountain

Give the machine a superior distribution.

The Throw-off

Is the simplest and most effective patented.


The Depressible Grippers

Are the most convenient and perfect ever devised.



Ask your Dealer for
the C. & P. GORDON.

The CHANDLER & PRICE CO., Cleveland, Ohio, U.S.A.



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IN ALL ITS BRANCHES
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ALL LITHOGRAPHED,
LITHOGRAPHED & PRINTED
AND
LITHOGRAPHED WITH BLANK SPACES
FOR PRINTING.
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Litho-Typo Stationery Blanks—Stock Certificate and Bond Blanks—Check, Draft and Certificate of Deposit Blanks

Old Hampden Bond

The best Colored No. 2 Bond in the market.

Carried in stock in

Pink,
Blue,
Buff,
Lavender,
Azure,
Moss Green,
Cream and
White Wove.



17 x 22 — 16 lbs.
17 x 28 — 20 lbs.
19 x 24 — 20 lbs.
19 x 30 — 24 lbs.



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HOLYOKE, MASS.

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IT is 5 x 7 1/2 inches in size, contains 248 pages, handsomely bound in cloth, with title stamped in two colors. It contains an average of 8 pages each of about 30 different tints, colors and shades of paper, each page showing a different color effect, over one-half of which are in two colors and the balance in one color. All the effects shown are the best that can be produced on the different tints and colors of stock used. In addition to the two-color combinations shown, there are tables giving from 10 to 50 others, for each different tint of paper. At the bottom of each combination is given a list of colors, any one of which, if used with the two shown, will produce harmony. Printers are well aware of the fact that there is today a greater demand for all kinds of colored paper than ever before. This demand has been steadily growing for many years, until today colored stock is used for nearly every purpose for which white stock is used. In printing on colored stock all printers experience more or less trouble in selecting an ink that will produce a harmonious and pleasing effect. A great deal of valuable time is wasted in trying inks of different colors before one is found that will produce a good effect. Under these conditions it often takes more than double the time necessary to turn out a satisfactory job. "The Harmonizer" will overcome this.

It is of great value to every printer who prints on tinted or colored stock, it matters not how great his experience or how large or small his concern may be. The different pages are printed with 12 original and 24 mixed colors, which are shown in the front part of the book, printed on white plate paper, with all the necessary explanatory matter. With this book before him, the printer will never be at a loss as to what ink he should use to produce the best effect on any tinted or colored stock he may select.

FOR SALE BY

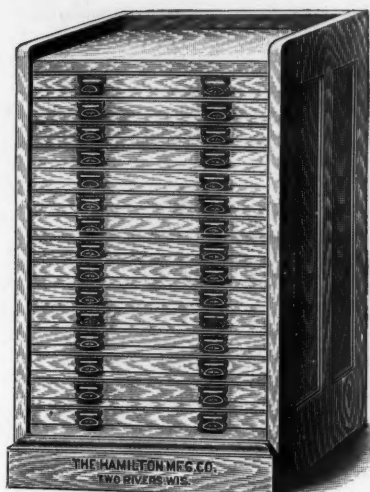
THE INLAND PRINTER CO.

212-214 Monroe Street, CHICAGO,

—OR—

34 Park Row, cor. Beekman St., New York.

Price, \$3.50 per Copy, express paid.

**No. 2 LEGAL BLANK CABINET.**

Contains 15 double drawers 20¼ by 14½ inside.
Open front, as shown.

and will not clog. It is fitted with a first-class brass lock. All double drawers are fitted with removable partitions and each double drawer will accommodate two full-size blanks or one double-size or special blank. All the bottoms in the drawers in these legal blank cabinets are of the "New Departure" style, the same as we put on all our type cases. These bottoms are made of three-ply material and the grain of the wood is crossed in the center layer. They can not shrink, warp or crack. Each compartment in every drawer has a round hole bored in the bottom, which allows the finger to be thrust up against the papers from the bottom and the contents easily removed. We are prepared to furnish all kinds of special cabinets, and will furnish drawings and quote prices on application.

PRICE LIST (less usual discount).

No. 1	contains 10 double and no single drawers, open front,	\$ 20.00
" 2	" 15 " " " " " " " " " "	30.00
" 3	" 15 " " " " " " " " " "	43.00
" 4	" 20 " " " " " " " " " "	40.00
" 5	" 10 " " 20 " " " " " "	56.00
" 6	" 25 " " " " " " " " " "	50.00
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" 8	" 20 " " 60 " " " " " "	130.00

NOTE.—The Nos. 3, 5, 7 and 8 cabinets with roll fronts have a base, as shown in the illustration. These bases are fitted with extra drawers, not enumerated above. These drawers are 20¼ by 18 inches inside and 5 inches deep. The Nos. 3 and 5 have one, the No. 7 two, and the No. 8 four of these drawers. Open-front cabinets, without roll fronts, have no drawers in the base.

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THE HAMILTON MFG. CO.

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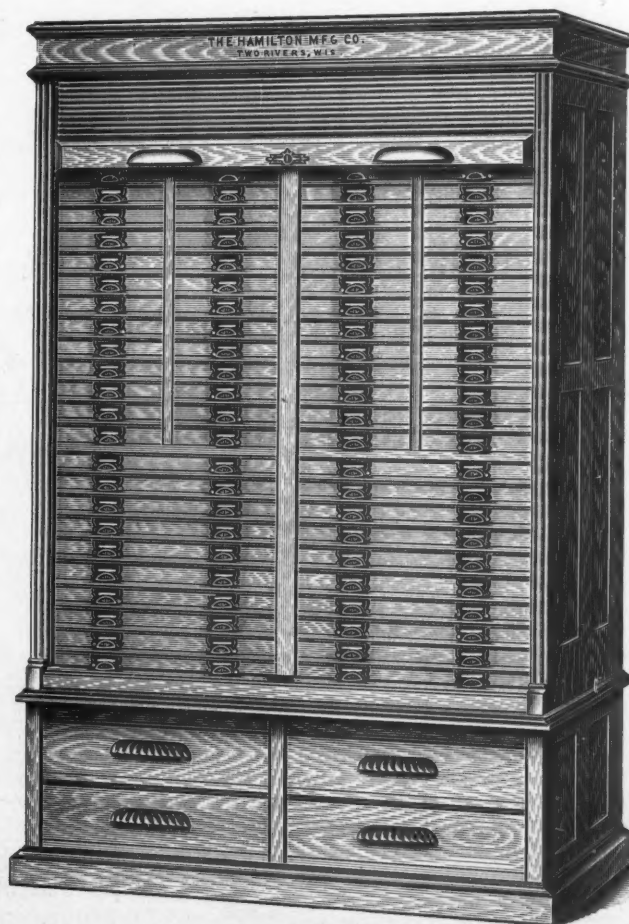
Over 700 different faces of Wood Type supplied promptly from either of our two factories. Our goods are for sale by all supply houses. Ask for Hamilton goods, and see that you get them. We stamp every article we make. Look for it.

IT IS A GUARANTY OF EXCELLENCE.

Legal Blank Cabinets



These cabinets are specially designed to accommodate the standard size legal blanks, which are 8½ by 14 inches. These cabinets will be found very useful and convenient by printers, bankers, lawyers, real estate men and all who have frequent occasion to use legal blanks. Each drawer is fitted with a combined drawer pull and label holder, as shown in the illustrations. The cabinets are handsomely made of ash, finished in antique oak, and they will be ornamental pieces of furniture in any office. The sides are tastefully paneled and the drawer fronts beaded. The top is ornamented with projecting moldings. Carved wooden drawer pulls are attached to the drawers in the base. In cabinets fitted with the roll fronts the curtain is substantially made and backed by the best canvas. This curtain is easily manipulated

**No. 8 LEGAL BLANK CABINET.**

Contains 20 double drawers, 20¼ by 14½ inside, and 60 single drawers, 9 by 14½ inside; also 4 drawers in base, size 20¼ by 18 inches inside and 5 inches deep. Roll front, as shown.



COMPOSITION MELTING KETTLE
WITH AIR-PRESSURE POURING KETTLE,
400 POUNDS CAPACITY.

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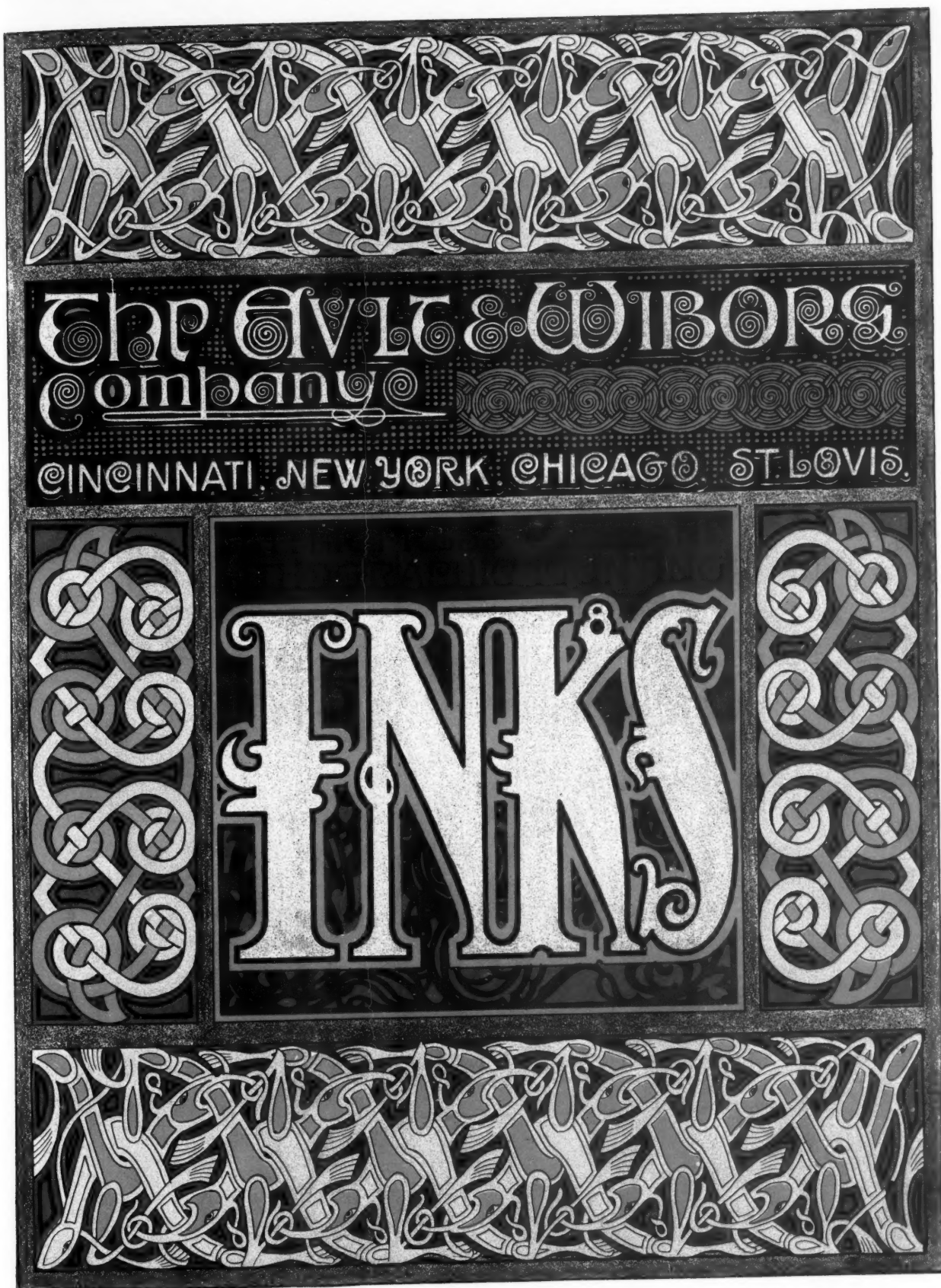
EDGE-GUIDE DROP-ROLLER FOLDING MACHINES WITH AUTOMATIC POINTING ATTACHMENT.

Statement to the Trade.

THE AUTOMATIC POINTING DEVICE used on our Paper Folding Machines is of our own invention, is novel and does not infringe the patents of others. Both our Pointer and the method and apparatus for pointing the sheets on the press in preparation for our Folder are entirely different from those used by others, and are the subjects of separate applications for patents by us both in this country and in Europe. We shall protect our customers against interference from any source in the use of our inventions and improvements.

E. C. FULLER & CO., Agents,
New York and Chicago.

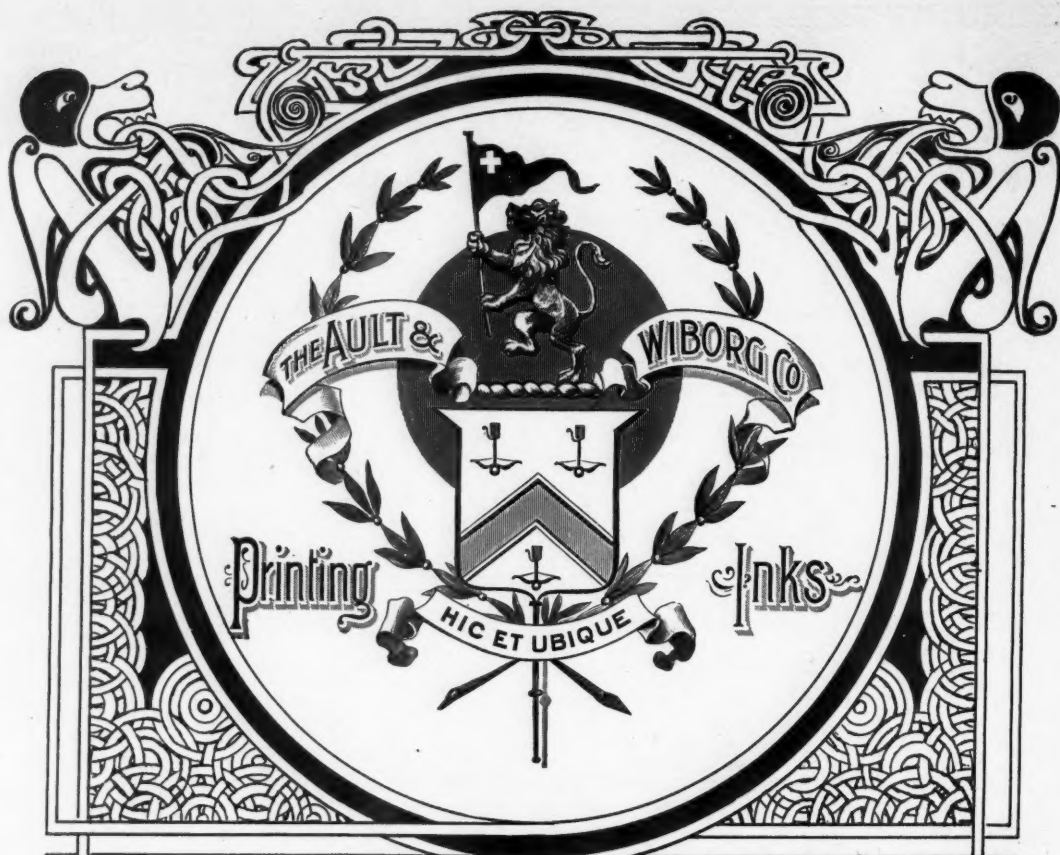
CHAMBERS BROTHERS COMPANY,
FIFTY-SECOND STREET, BELOW LANCASTER AVENUE,
PHILADELPHIA, PA.



The motif of this design is from The Book of Kells, 7th Century, and these reproductions are published in Westwood's invaluable volumes of Irish and Anglo-Saxon Illuminations.

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===== A "cheap" Ink is a thin, watery, article—thinned or adulterated to such proportions that it lacks body, and is the most expensive ink to run on a job of any kind, as it gives the printer all kinds of trouble. =====

===== On the contrary, an economical Ink is a rich, easy-working article, that has plenty of body. * This latter feature is characteristic of Ault & Wiborg goods, which have been developed through twenty years of practical experience. The Best Printers, who for many years have used these inks daily, testify to their superiority. ** That which is best in the long run is always the cheapest. =====

The Best Inks Make the Best Printers — * Ault & Wiborg's

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